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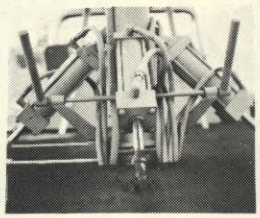

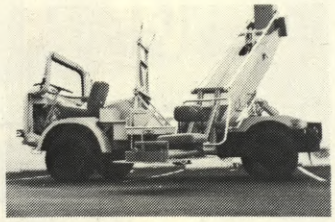

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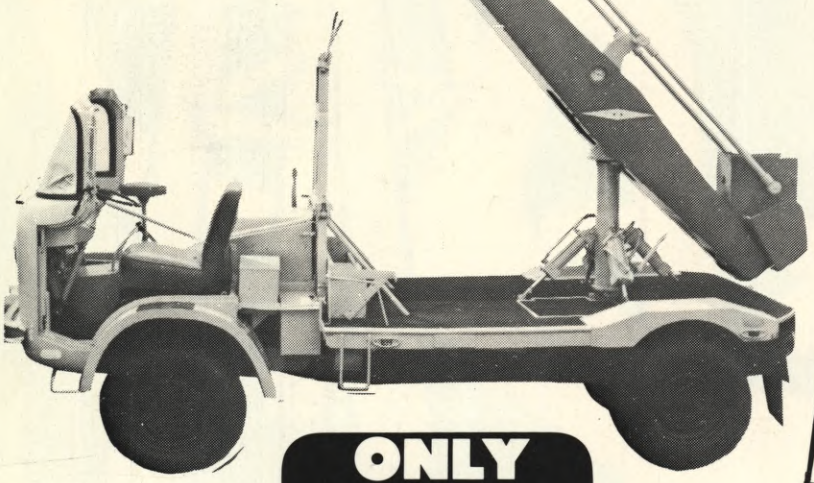

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ON THE COVER: The title character from Blake Edwards' "REVENGE OF THE PINK PANTHER", a United Artists release, takes over in the cutting room. Original artwork designed specially for *American Cinematographer* by ART LEONARDI of De Patie-Freleng Enterprises, Inc. Concept by KEN WALES. Photographs by DAVID FARRELL.

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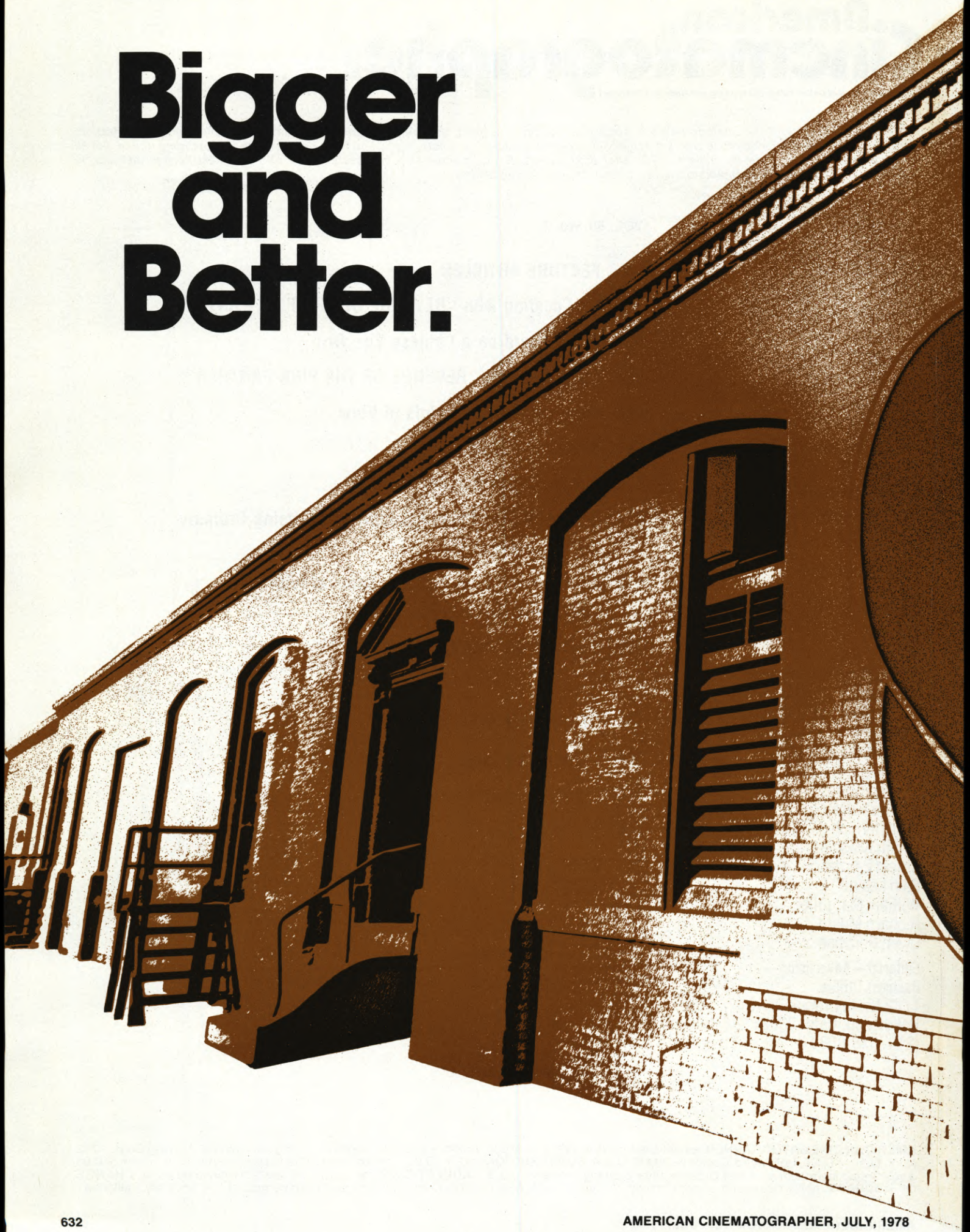

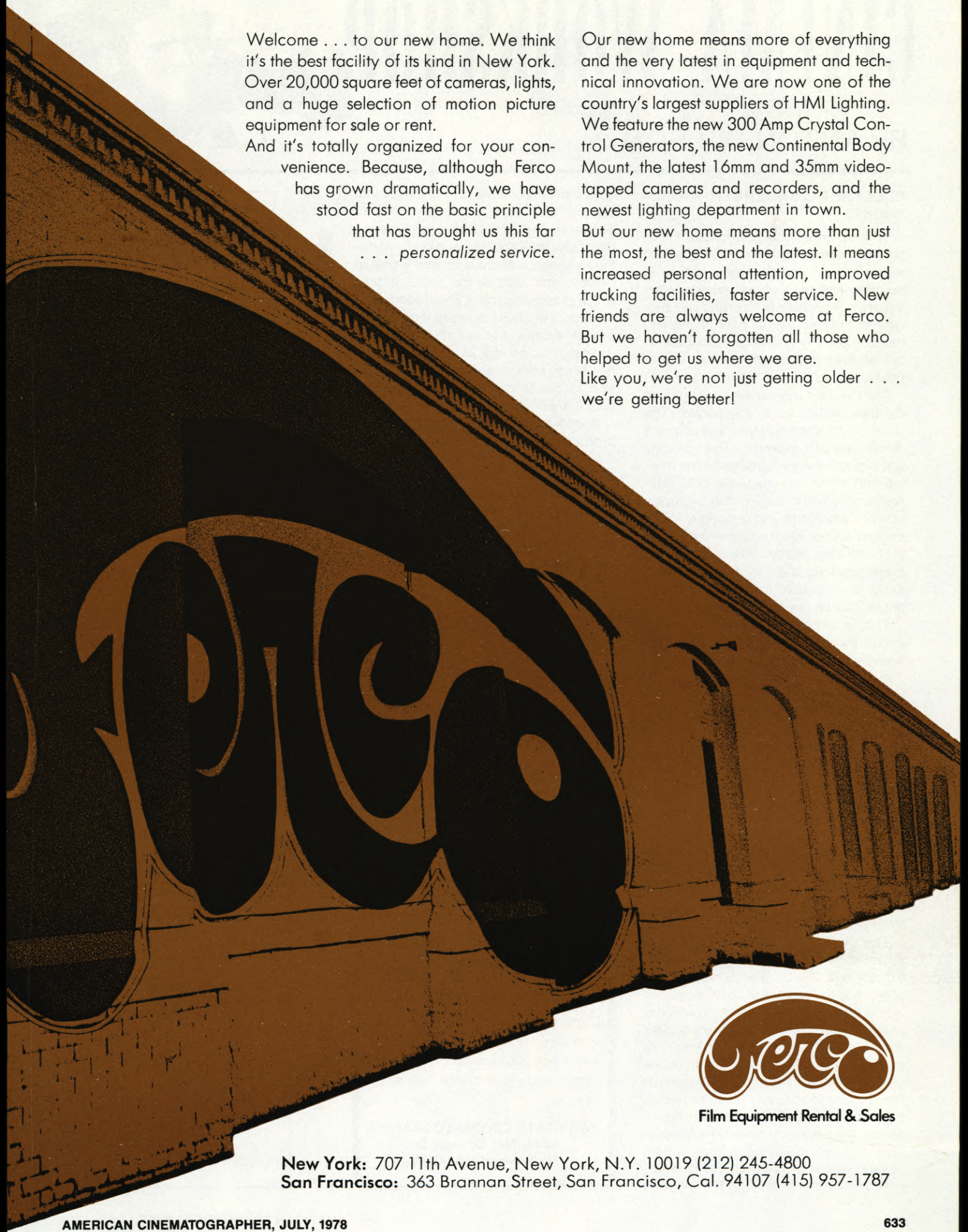

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CINEMA WORKSHOP

By ANTON WILSON

ELECTRET CONDENSER MICROPHONES

What *is* an electret condenser microphone? I am being asked that question more frequently these days, which is probably indicative of the growing interest of professionals in this relatively new type of microphone. In light of this expanding popularity, a brief description of the electret microphone seems appropriate.

The dynamic microphone operates on the basic principles of a generator. The voice or sound waves strike and vibrate a diaphragm/coil assembly. The vibrating coil is housed within a magnet. The moving coil within the magnetic field generates an electric current that is proportional in amplitude and frequency to the original sound. What could be more simple? Nothing, really. However, for the purist seeking the highest degree of sonic reproduction, the dynamic microphone can be improved upon.

This is where the condenser microphone comes in. In lieu of a relatively heavy diaphragm/coil assembly, the condenser microphone employs an ULTRA lightweight diaphragm only. Because this represents much less inertia, the condenser microphone usually exhibits superior sonic characteristics, including a flat, smooth frequency response, precise directional qualities and a low sensitivity to mechanical vibration. In addition, the output of a condenser microphone can be as much as 20dB higher than that of a dynamic unit, allowing longer cables to be employed without danger of noise pick-up. These benefits do not come without a price, both figuratively and literally.

The diaphragm in a DC condenser microphone cannot "generate" an electric current. As a result, it requires a power supply. In practice, a DC bias voltage is applied to the diaphragm which is one of the two plates forming a capacitor. As the sound causes the diaphragm to vibrate, the capacitance will fluctuate proportionately. This minute signal must *then* be amplified before it can be useful. Figure II represents a condenser microphone. It is obviously more complex than a dynamic mic, requiring a power supply, voltage converter and audio amplifier.

The rf condenser microphone operates on a similar principle, but is even more complex and costly. The diaphragm condenser is part of an rf tuned oscillator, (typically 8MHz). The audio vibrations thus frequency modulate this rf signal. A demodulator isolates the audio portion, which is then amplified. The rf condenser microphone thus requires not only a power supply, but an rf crystal and demodulator, as well as an audio amplifier. These components have kept the DC and rf condenser microphones both complex and costly.

Space-age technology and modern production methods have recently resulted in a major simplification of the classical condenser microphone. The main breakthrough was the development of thin plastic foils with a permanent electric charge. Charged foils have existed for almost fifty years and are called *electrets,* however it was only recently that a technique was developed for maintaining a polarizing charge over long periods of time and under extremes of temperature. The electret condenser microphone uses an electret foil as a diaphragm, thus eliminating the need for a voltage converter or DC power supply. Moreover a miniature integrated circuit (IC) performs the entire audio amplification function. Because this IC draws only a minute current, a tiny miniature battery can be incorporated right into the microphone. Figure III represents an electret microphone circuit. The electret microphone retains most of the advantages of the standard condenser microphone, but at a fraction of the cost. In addition no external power is necessary and in most cases the electret microphone can interface with most audio devices, as if it were a standard dynamic microphone. ■

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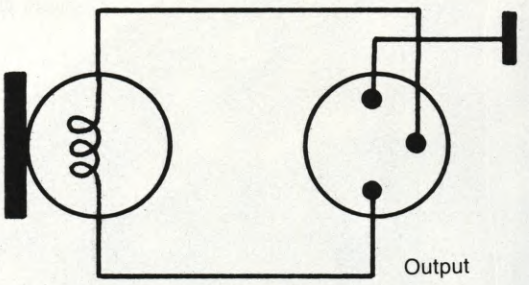


FIGURE 1—Standard Dynamic Microphone.

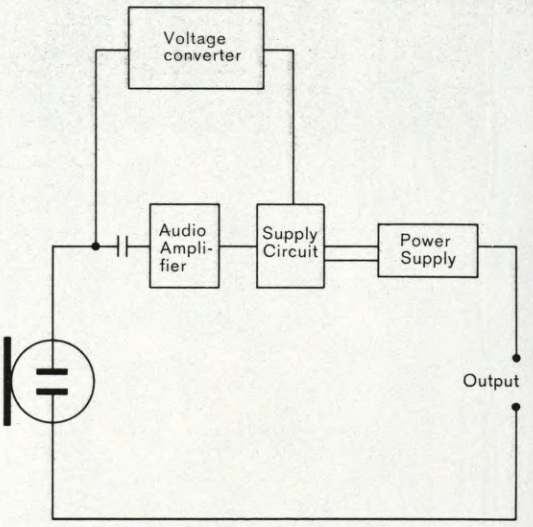
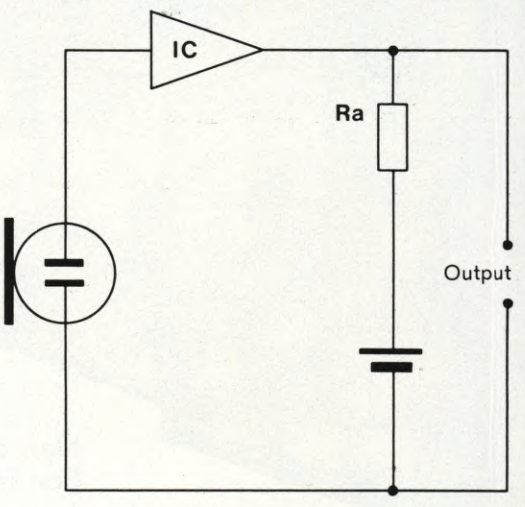


FIGURE 2—Conventional Audio Circuit Condenser Microphone.

FIGURE 3—Electret Condenser Microphone.



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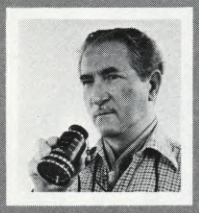

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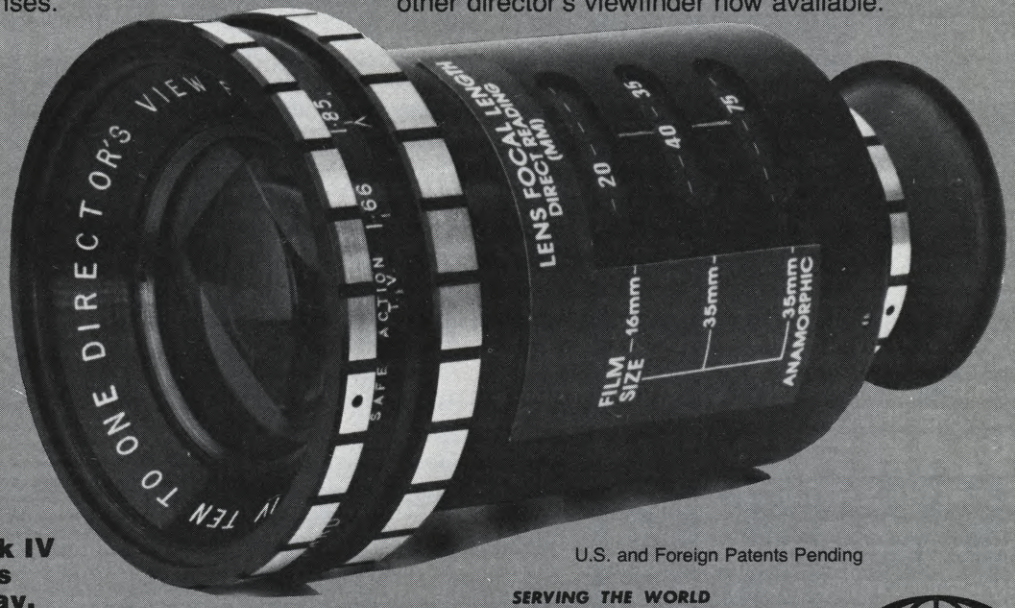

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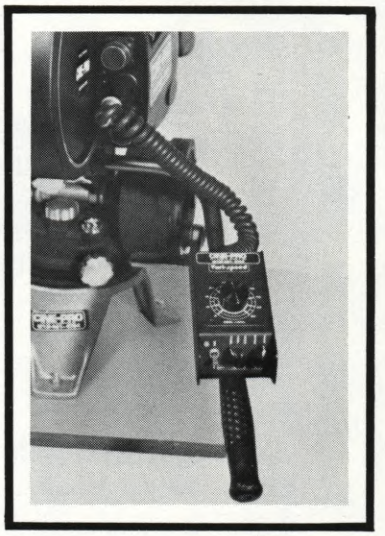

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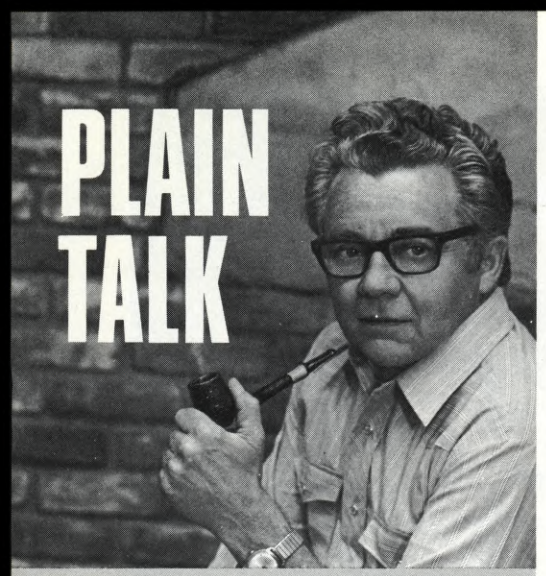

PLAIN TALK

by J. Carl Treise

They'll sell you anything ... except a repair part!

I can't figure out why some firms knock themselves out to sell you equipment, but don't give a damn about supplying a repair part when you need it.

Maybe they think their engineering is so good the processor will never need new parts. (I don't have to tell you how much baloney that is!)

Or maybe they're interested only in selling equipment.

In which case, you can bet their parts inventory is maintained just to keep their production going and not to help out their customers.

That's why their parts set-up is disorganized. And their numbering system is lousy. And when you call, you get some stockroom idiot that doesn't know what you're talking about and couldn't care less.

Sure, supplying parts can be a headache. To do it properly, the manufacturer needs a damn good system and a knowledgeable guy at the listening end.

Moreover, he has to be willing to take the time to go over the problem carefully with the customer so he can make sure exactly what part is needed.

Caring about the customer is what it's all about.

A sale without service is a dead-end road.

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QUESTIONS & ANSWERS

Conducted by CHARLES G. CLARKE, ASC.
and WINTON HOCH, ASC.

(Inquiries are invited relating to cinematographic problems. Address: Q. & A., AMERICAN CINEMATOGRAPHER, P.O. Box 2230, Hollywood, Calif. 90028.)

Q Over the last two years our company has produced three 16mm color films. Camera original stock was Eastman 7252, ECO. The color in the first and second answer prints of these films on 7387 was generally very rich and true.

Now we have gone to the internegative stage, using Eastman 7271. The composite check prints were made on Eastman 7381. The problem is with the black and shadow areas. There seem to be no true blacks. Rather, all the blacks seem greenish. One might suggest the solution would be to retime the films to eliminate the green, but facial tones throughout these films seem accurate.

Is this greenish-black a common problem? The lab claims it is, and does not offer a solution. What can be done to restore some of the richness of the first answer prints to prints from the internegative?

A Our first comment pertains to the statement in your first paragraph. There is general agreement that prints on 7387 from ECO original are too high in contrast and are high in color saturation. If possible, you should have your answer prints made on 7390, the characteristics of which are closer to what you will ultimately obtain.

There is no reason why the shadow or black areas of your prints made from your internegative should seem greenish. The best way to check your laboratory's processing is to send a small test reel made up of several scenes of 7252 original material to another laboratory to be duped and printed. Chemical control of color processing solution is complex and therefore requires a well-equipped chemical laboratory together with a competent chemist. As you probably know, type 7271 must be processed in the same solutions specified for 7381.

Again, it cannot be emphasized too strongly that Kodachrome Print stock, type 7387, should be avoided because it establishes in your mind a color quality that is exaggerated in both contrast and color saturation and which cannot and should not be duplicated through the internegative positive print procedure.

Most manuals on filmmaking acknowledge the fact that, if you have your daily prints made on type 7387, then you must be prepared to accept lower contrast and a lower degree of saturation in your release prints made from an internegative. There is no specific publication devoted to this subject.

Q As an ex-oil painter I have trouble understanding why in additive light, Red and Green make Yellow? Could you please explain the theories of additive and subtractive light as they regard to the timing process in color motion picture printing. Are there any good references on the subject?

A I hope that we can explain the theory of additive and subtractive light in this space so that you will understand. It is a fairly complex subject—especially for one who has always mixed paints.

The best book that I know of is; "An Introduction to Color" by Ralph M. Evans, published by John Wiley & Son, N.Y., 1948. There must be other books but the above is a good one.

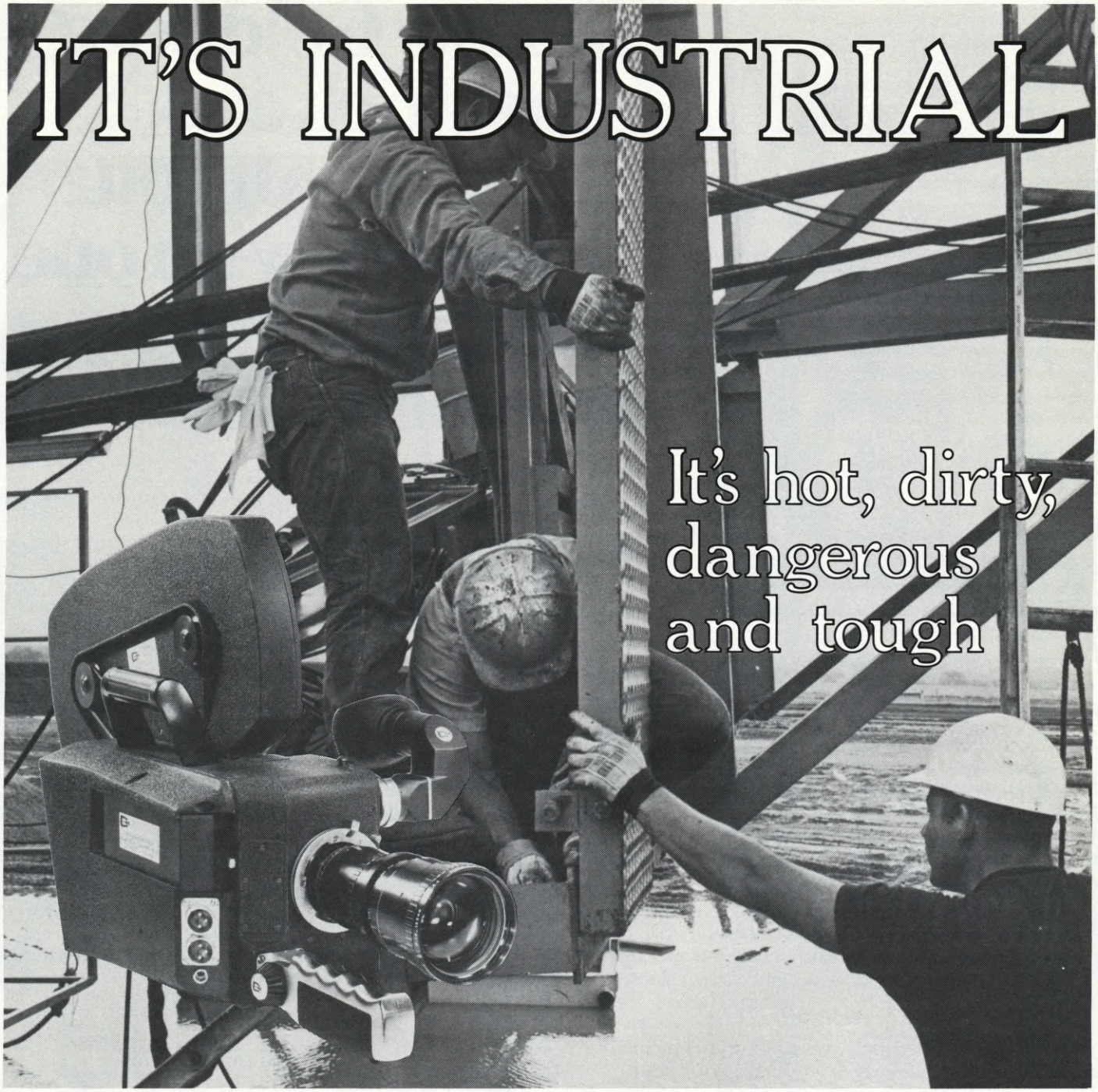
Of course, you know that the spectrum consists of many wave lengths of colored light which all vibrate together making *white* light. All these hues can be broken down into three primary colors, red, green and blue. These are the basic primaries that are used in all methods of color separation to produce color films. Any mixture of these primaries will produce other colors or all three together will produce black because all three have subtracted all the wave lengths when superimposed on each other in the proper amounts.

It is possible by pigments and filters to subtract certain of the colors of the spectrum. For example, a pigment (or filter) that can absorb all the wavelengths (colors) but green is known to us as a green paint because it reflects green light. This is true of all other pigments. In other words, these various pigments are subtracting from the whole spectrum of white light.

We all know when using pigments that to mix blue and yellow paint we get a green tone. What happens here is that the two colors are subtracting and reflect the remaining wavelengths.

So far we have been discussing subtractive light. Now, let's go the other way around and add wavelengths. Imagine

Continued on Page 724



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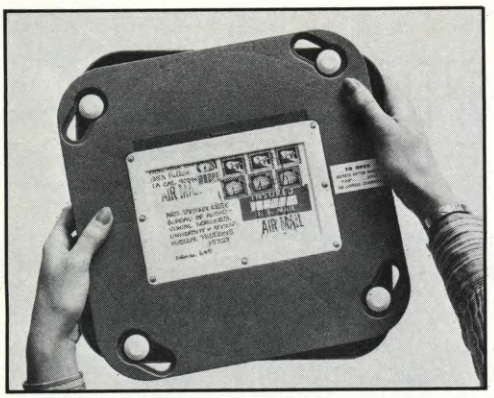

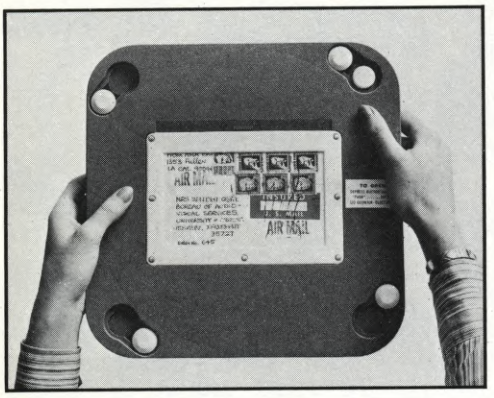

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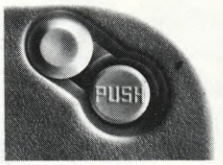

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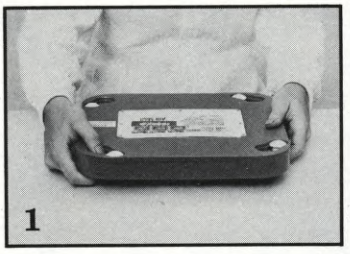
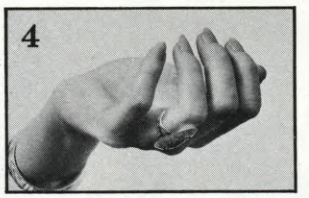
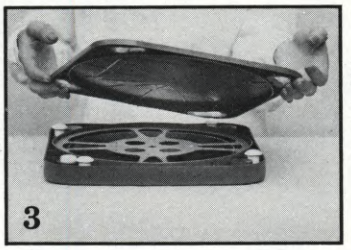




No broken fingernails



How to open it:

1. Press down the lock button marked PUSH.
2. Turn the lid until the other four buttons are at the big end of their slots.
3. Lift off. Turned, the lid sticks out 5/8 inch, so it's easy to grab. (Incidentally, any corner of the lid fits any corner of the case.)

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The case is made of molded polyethylene. Lightweight – and slightly flexible, the better to absorb life's hard knocks.

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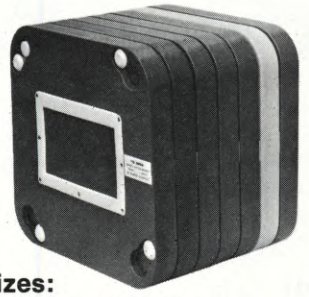
The inner "can" is 1 1/8 inches deep. And there's a lip on the case lid that fits tightly over it.



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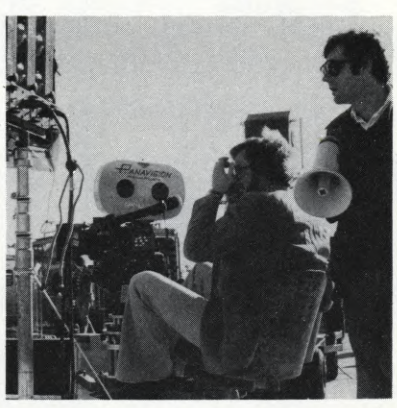

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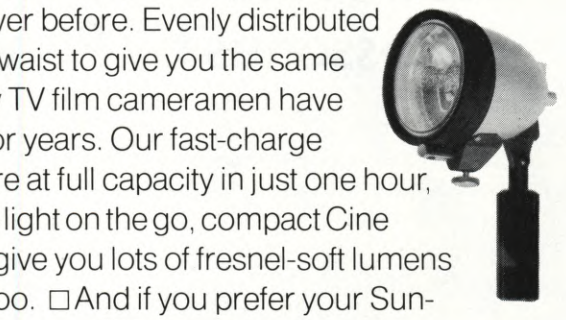

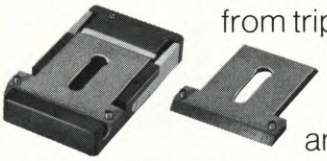

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Announcing the "New Generation" CP-16R

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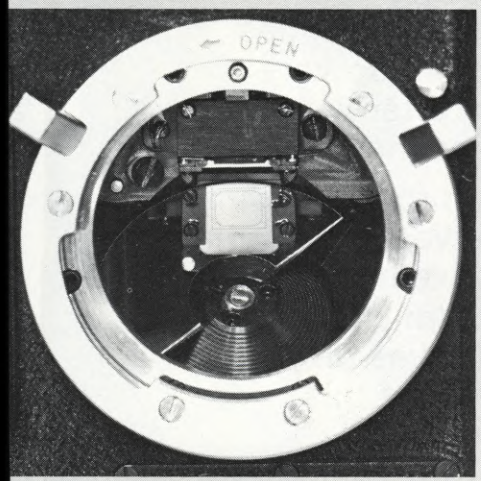
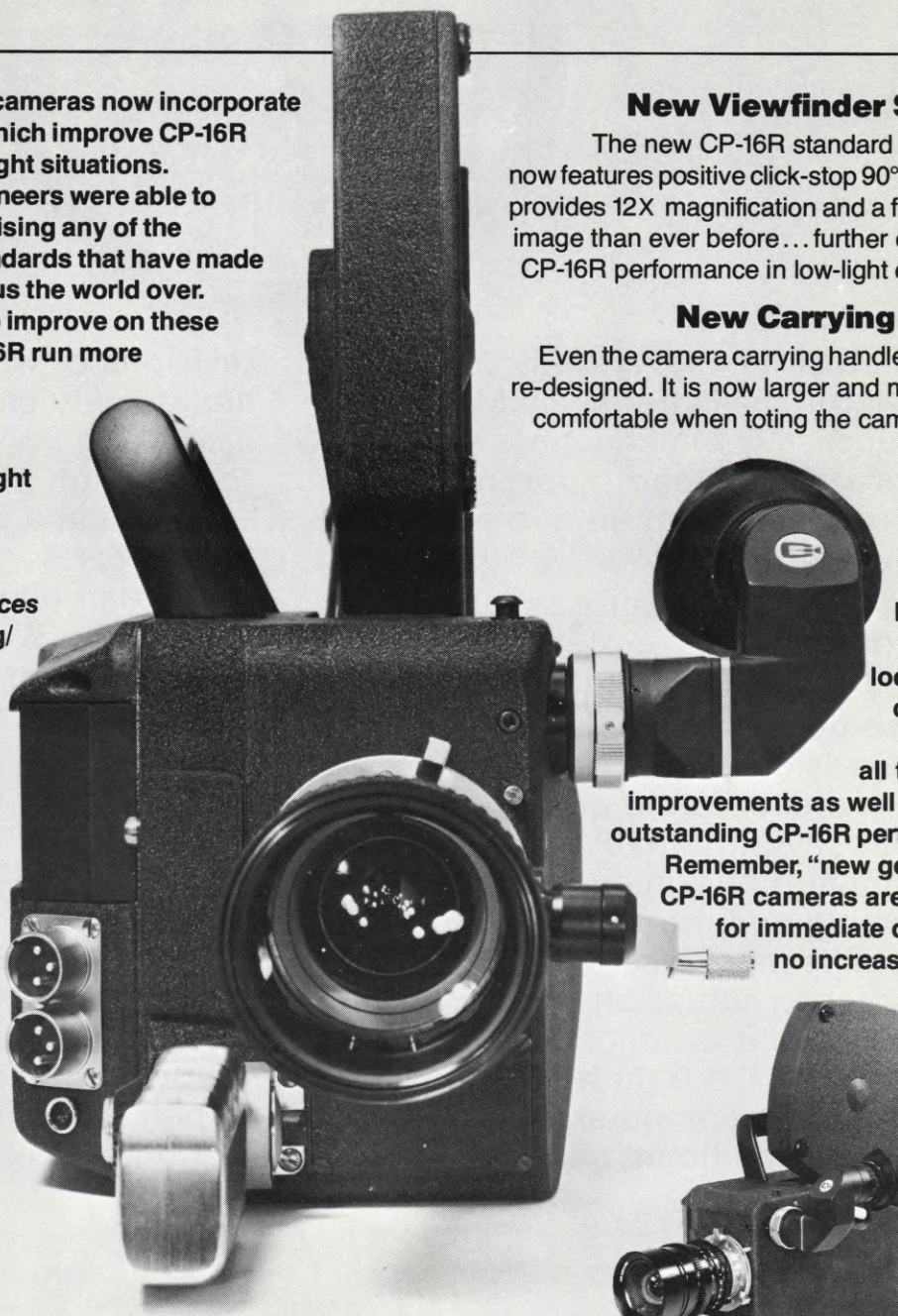
Our "new generation" CP-16R cameras now incorporate several significant changes which improve CP-16R performance in extreme low-light situations. Improvements which our engineers were able to accomplish without compromising any of the outstanding performance standards that have made the studio-silent CP-16R famous the world over. In fact, we've even managed to improve on these standards by making the CP-16R run more quietly than ever before!

What's equally important, especially to the independent filmmaker who works under tight budget restrictions, is that we have been able to add these improvements to the CP-16R camera line *without raising prices* (something of a manufacturing/ marketing miracle in these days of runaway inflation)!



New Shutter System

Our new belt-driven, focal plane-type, high-efficiency 170° mirror shutter now provides approximately 10% more light to the film plane. (And the elimination of one gear pass makes the new CP-16R even more silent in operation.)



New Viewfinder System

The new CP-16R standard viewfinder now features positive click-stop 90° rotation. It provides 12X magnification and a far brighter image than ever before... further enhancing CP-16R performance in low-light conditions.

New Carrying Handle

Even the camera carrying handle has been re-designed. It is now larger and much more comfortable when toting the camera about.

Be sure to visit your local CP-16R dealer and check out all these new improvements as well as *overall* outstanding CP-16R performance. Remember, "new generation" CP-16R cameras are available for immediate delivery at no increase in price.

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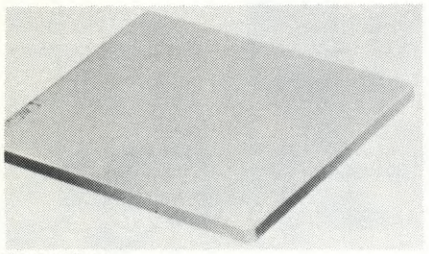
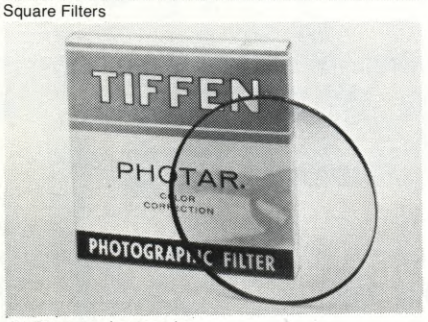


Square Filters



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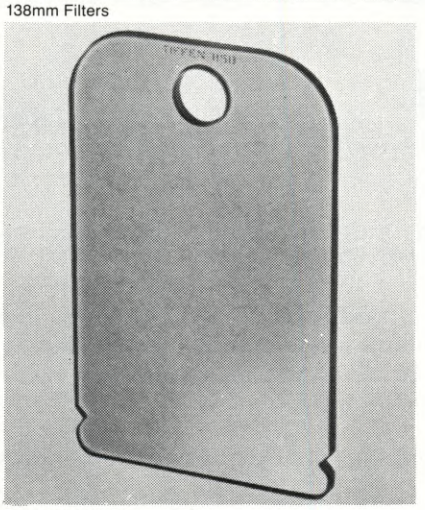

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By GEORGE L. GEORGE

THE REFERENCE SHELF

Of great value to researchers and archivists is the PARAMOUNT COLLECTION INVENTORY, describing the studio's gift to the Academy of Motion Picture Arts and Sciences, and prepared for publication by Samuel A. Gill. Covering the 1912-1970 period, it includes scripts and story department data, stills and press books, and provides scholars with a unique source of documentation (Academy Foundation, 2 vol. $22.50).

The American Film Institute's GUIDE TO COLLEGE COURSES IN FILM AND TELEVISION, now in its 6th edition, is the standard reference work for students and educators. It lists 1075 institutions offering 9216 courses in the area of film/TV studies, with full details on faculty, curriculum, facilities and equipment, and other relevant information (AFI $9.75).

An invaluable multimedia guide, AUDIO-VISUAL MARKET PLACE 1978, edited by James S. Barnes, provides extensive data on services, supplies and sources in the field. AV Software, AV Hardware, and References are separate sections organized for ready access, listing producers and distributors, ancillary services, manufacturers and dealers, and a considerable variety of referential advice (Bowker $21.50).

Written by experienced producer/director Leo Trachtenberg, THE SPONSOR'S GUIDE TO FILMMAKING is an authoritative and thoroughgoing manual that leads executives in business, industry, government and non-profit organizations through the intricacies of film sponsorship. All areas of the subject are investigated, and common-sense, practical solutions are offered for effective and money-saving production (Hopkinson & Blake $6.95).

Published since 1974, BLACK FILMMAKERS HALL OF FAME, an eminently collectible item, records the accomplishments of Afro-American film personalities, as honored in the annual Oscar Micheaux Awards, named for the early black filmmaker. The latest edition of the large-format, well illustrated brochure singles out such performers as Alice Childress, Cecily Tyson and James Earl Jones, and gives timely recollections about Micheaux's own career (The Oak-

land Museum, Oakland, CA 94607; $3).

In THE ART OF FILM MUSIC, Allan Ulrich pays tribute to composers Elmer Bernstein, Ernest Gold, Lyn Murray, David Raksin and Fred Steiner. His interviews go to the core of their specialized craft, and relate it to technical and practical problems that confront composers in all media (The Oakland Museum, Oakland, CA 94607, $3.95).

★ ★ ★

PERSONALITIES PLUS

One of the earliest pioneers of the documentary genre and founder of Canada's National Film Board is given a detailed, authentic and warm biographical treatment by James Beveridge in JOHN GRIERSON—FILM MASTER. A theorist of communication and a practicing filmmaker, Grierson viewed the documentary as a motivational medium, and through his personal magnetism, intellectual powers and relentless drive persuaded first the British then the Canadian governments to use it as a propaganda tool for social and educational purposes (Oxford U. Press $17.95).

Dudley Andrew's biography, NADRE BAZIN, documents the influence of the French film critic and father-mentor of the New Wave on a group of innovative filmmakers—Truffaut, Godard, Chabrol and Rohmer—whose revolutionary "auteur" theory brought new life to a medium in search of a style in tune with the world (Oxford U. Press $11.95).

In CHAPLIN: GENESIS OF A CLOWN, Raoul Sobel and David Fracis concentrate on Chaplin's early films, viewing him as an artist of his times, influenced by his underprivileged youth and his contradictory personality—the buffoon and the serious thinker. A stimulating appraisal, well documented by numerous references to Chaplin's films (Quartet Books/Horizon Press $5.95).

Stan Brakhage, an independent filmmaker, offers in FILM BIOGRAPHIES his highly original and offbeat opinions of such pioneers as Griffith, Eisenstein, Méliès, Chaplin and many others. His controversial views are sure to raise many an eyebrow (Turtle Island, 2845 Buena Vista Way, Berkeley, CA 94708; $7.95).

Lee Guthrie has recaptured in her lively biography, WOODY ALLEN, the comedian's self-deprecating humor, his kooky lifestyle and his Freudian hangups (Drake $9.95).

Child star Brooke Shields tells of herself, her friends and her work in THE BROOKE BOOK, an appealing collection of her poems, memories, short stories and drawings, plus some magnificent photographs (Simon & Schuster $3.95).

The usual fan stuff, but well told by Connie Berman, fills up FARRAH AND LEE, the success story of the Majors couple of screen and TV fame (Grosset & Dunlap/Tempo $1.25).

Two British Film Institute biographies, DREYER by Mark Nash and WALTER FORDE edited by Geoff Browne, are well-researched, serious studies that highlight the characteristic contributions to cinema art of two directors, providing filmographies and biographical data as well (N.Y. Zoetrope, 31 E. 12 St., NYC 10003; $2.80 and 2.30 respectively).

★ ★ ★

FILM AND SOCIETY

David Caute's THE GREAT FEAR examines the climate created by the McCarthy persecution of dissenters, with a searing chapter devoted to the film and broadcast industries. It reads like a brutal nightmare, with all rules of decency and fair-play discarded in an unprecedented assault of the basic freedoms of the land (Simon & Schuster $14.95).

From the nickelodeons to Hollywood's assembly line methods of production, William K. Everson's AMERICAN SILENT FILMS assesses the evolution of the movies in a brilliant panoramic survey of the growing medium's formative years. Everson's scholarship is impeccable, his familiarity with the subject nearly boundless, and his literary style eminently readable (Oxford U. Press $17.50).

A knowledgeable survey by Stephen C. Earley, AN INTRODUCTION TO AMERICAN MOVIES summarizes aptly the high points in the on-going development of the art. Films, filmmakers and stars are noted in this appraisal of the main currents and attitudes of American filmdom (NAL/Mentor $2.25).

Beyond their entertainment facade, films relate to society in many ways. In MOVIES AS SOCIAL CRITICISM, Prof. I. C. Jarvie probes these relationships with insight and scholarship, citing numerous historic instances and viewing in detail specific situations, like the movies' portrayal of marriage and the treatment of blacks (Scarecrow $10).

Blending the physical and the philosophical aspects of the genre, Marilyn D. Mintz discusses THE MARTIAL ARTS FILMS with a broad understanding of their cinematic components, their reflection of man's warlike nature and its psychological incentives (Barnes $9.95). ■

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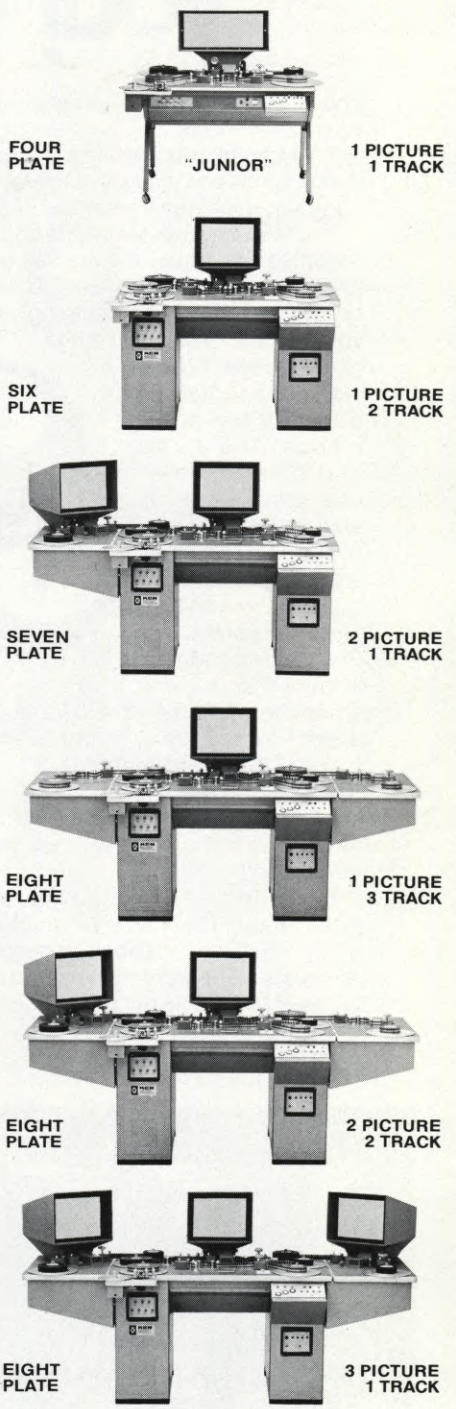

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The system.

But the Auto Meter II is more than a meter. It's a complete system that allows you to approach any job with confidence.

Spot and incident readings.

You can replace the incident light dome with a 10° spot attachment* It comes with an optical finder to insure accuracy.

For wide area reflected light readings, there is an attachment* that has a 40° angle of acceptance.

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A miniature incident dome at the end of a flexible cable plugs into a jack on the Auto Meter II. This unique close-up probe* is useful for readings at small or hard-to-reach subjects.

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In addition to the Auto Meter II, Minolta makes a wide range of professional meters. They include 1° spot meters, and meters for flash and color temperature measurement. For information, see your Minolta dealer or write Minolta Corporation, 101 Williams Drive, Ramsey, N.J. 07446. In Canada: Minolta Camera (Canada) Inc., Ontario.

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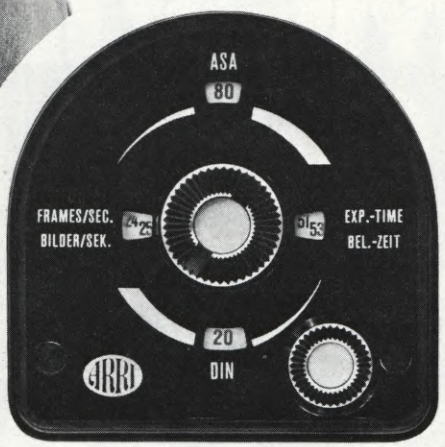

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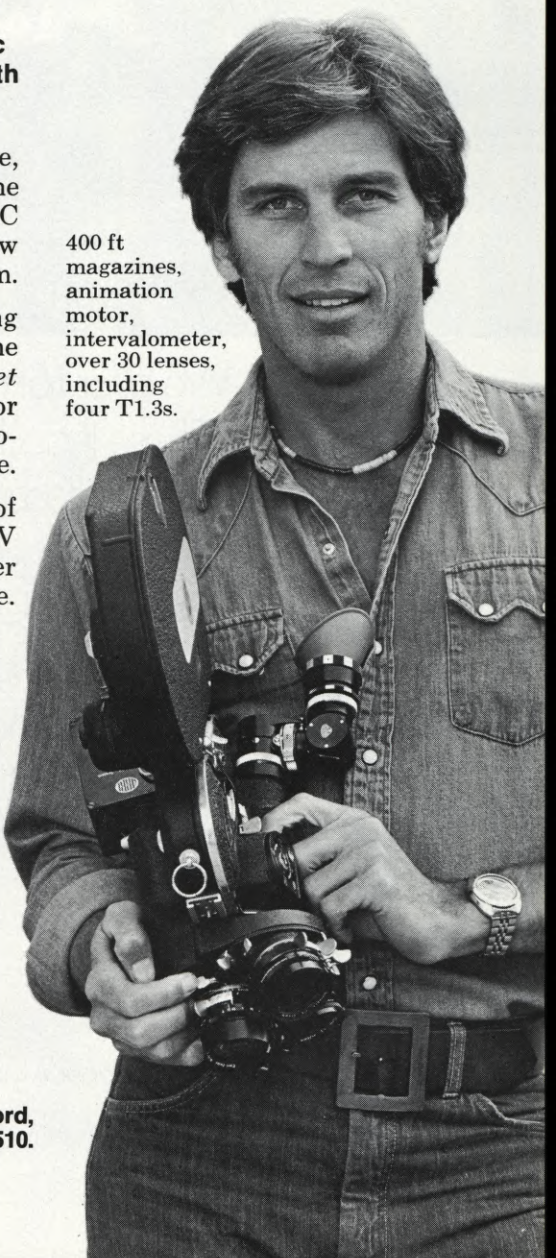

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Reports of its death have been exaggerated: 16S/B

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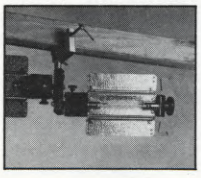

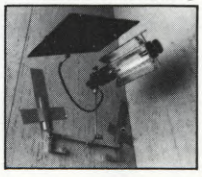

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ON LOCATION WITH "REVENGE OF THE PINK PANTHER"

American Cinematographer Editor travels to the Far East to observe a crew of top professionals filming this latest in a famed series of hilarious comedies

By HERB A. LIGHTMAN

HONG KONG

Winging in over the Crown Colony at night, I look out the window of the 747 and what I see below gives me the impression that we are flying over the spectacular Mother Ship in "CLOSE ENCOUNTERS OF THE THIRD KIND". Shimmering in the slight mist are hundreds of circular and rectangular towers, their windows agleam with light—a vertical city, a forest of high-rise spires stretching as far as the eye can see. I can hardly believe this is the same place I last visited only seven years ago, so radically has its skyline changed.

I am here at the invitation of Blake Edwards to observe location filming on "REVENGE OF THE PINK PANTHER", the latest in the series of zany romps featuring Peter Sellers as the disaster-prone French sleuth, Inspector Clouseau. It strikes me that during the past dozen years I have visited location sites of so many of Blake's pictures that I have become a sort of unofficial mascot to the company. I should think they would have preferred something like a goat or, more exotically, a llama, but there's no accounting for tastes.

GODFATHER I and GODFATHER II—Peter Sellers (right) as Inspector Clouseau, decked out in Godfather gear, shown with his double, Stunt Arranger Joe Dunne, on Hong Kong location. (BELOW) Writer/producer/director Blake Edwards discusses with Second Unit Director Anthony Squire additional scenes to be filmed after the main unit has left to resume shooting in London. (Photographs for all "Pink Panther" location articles by DAVID FARRELL.)

Once on the ground, although it is the dead of night, I am warmly greeted by Associate Producer Ken Wales and his lovely wife, Karen—old and close friends in a far-off place. With his usual efficiency, Ken whisks me through Immigration and Customs in nothing flat. Outside it is *freezing* cold—clearly not an ideal condition for a warm-blooded Californian like me. In my several previous trips to Hong Kong I have never encountered such frigid air. Ken tells me that it has been cold, dark and overcast during the past few weeks that the company has been shooting here—"filthy" weather, as the British would say.

I check in at the Hotel Excelsior, where most of the company is quartered and the production office is located. It is a new, very modern skyscraper hostelry in the outskirts of Victoria on Hong Kong Island, an area that was scarcely built up when last I was here. Now it is abristle with high-rise structures and bustling with activity.

Reunion Time

The company is shooting segments of a lengthy chase sequence on the Kowloon Peninsula, which lies across a stretch of spectacular harbor from Hong Kong Island. The last time I was here, the only way to make the crossing was by boat. The nostalgic Star Ferry still plies its way back and forth across the water, but now there is a tunnel connecting the two areas, so we drive across.

Clustered about the gateway to a boatyard is the jolly British crew for this film, and I find that I know many of them from previous encounters on various locations. They keep coming up to me and saying things like: "Haven't seen you since Ireland." ("RYAN'S DAUGHTER") or "Yugoslavia, wasn't it?" ("FIDDLER ON THE ROOF") or "Remember what larks we had on the Persian pampas?" (Iran, during the filming of "CROSSROADS OF CIVILIZATION"). I'm espe-

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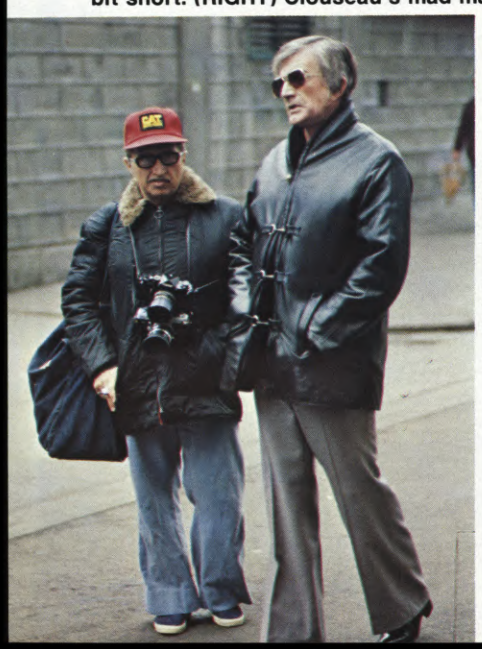
(LEFT) One of the prime locations for filming of the climactic chase sequence in "REVENGE OF THE PINK PANTHER" was this dockyard in Kowloon. In the background can be seen the famous "Peak" of Honk Kong Island, fringed by gleaming high-rise structures. (CENTER) and (RIGHT) In the sequence, a Mercedes limousine leaps over a row of Chinese junks, one of which is demolished.

(LEFT) Following a pile-up of several vehicles, Dyan Cannon pummels one of the "bad guys", while Herbert Lom takes off after Peter Sellers. (CENTER) Running not so softly, but carrying a big stick, Miss Cannon pursues her tormentors. (RIGHT) Drenched from a dunking, Joe Dunne, doubling Peter Sellers, drains off in a warehouse full of toilet bowls.

(LEFT) American Stunt coordinator Dick Crockett got into the spirit of the location by having a flamboyant Chinese dragon embroidered on the back of his windbreaker. (CENTER) Local color: a restaurant featuring cuisine cooked up from snakes. (RIGHT) A colorful location for shooting was Aberdeen, with its floating restaurants.

(LEFT) Writer/Producer/Director Blake Edwards discusses the filming with *American Cinematographer* Editor Herb Lightman on Hong Kong location. (CENTER) Inspector Clouseau (Peter Sellers), disguised as Toulouse-Lautrec (complete with Adidas sneakers), comes up a bit short. (RIGHT) Clouseau's mad man-servant, Cato, doubled by Malcolm Weaver, goes off the deep end.



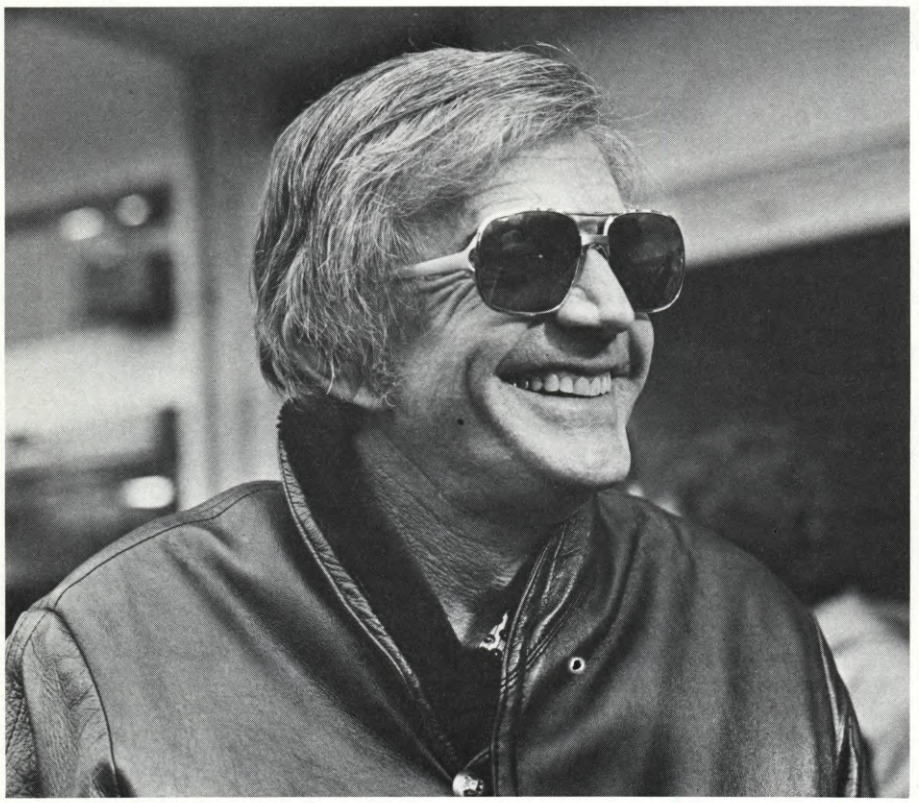
RIDING HERD ON A CHINESE FIRE DRILL

An interview with Writer/Producer/Director Blake Edwards, in which he discusses candidly the trials, tribulations and ultimate rewards of filming in a place as hectic and colorful as Hong Kong

Blake Edwards, writer/producer/director of "REVENGE OF THE PINK PANTHER", literally grew up in the Hollywood motion picture industry. Born in Tulsa, Oklahoma, he moved with his family to Los Angeles at the age of three and attended local grammar and high schools. Early on he began to absorb movie know-how from his father, veteran production manager Jack McEdward.

Edwards made his professional debut as a filmmaker when, in 1947, he co-wrote-and-produced, and acted in "PANHANDLE". His next screen credit was as writer on "ALL ASHORE", six years later. In the years between he kept busy writing for radio (Dick Powell's "RICHARD DIAMOND" series) and television, and acting.

Blake Edwards' amazing versatility in the multiple fields of writing, producing and directing is evidenced by the wide diversification of subject matter which he has handled successfully on the screen. A few examples include: "BREAKFAST AT TIFFANY'S" (romantic comedy), "EXPERIMENT IN TERROR" (suspense), "DAYS OF WINE AND ROSES" (heavy drama), "DARLING LILI" (musical), "THE TAMARIND SEED" (romantic spy adventure), and "THE WILD ROVERS" (Western).



However, it is in the area of zany comedy that he has found his true *métier* and scored the greatest impact. Such films include "OPERATION PETTICOAT", "THE GREAT RACE" and, most notably, the Pink Panther series, with Peter Sellers creating the role of the hilarious, klutzy-wacky French gumshoe, Inspector Clouseau. The series was launched in 1963 with "THE PINK PANTHER". The following year Edwards and Sellers carried the Clouseau character over into "A SHOT IN THE DARK". Then, in 1974, came "RETURN OF THE PINK PANTHER", followed, in 1976, by "THE PINK PANTHER STRIKES AGAIN".

The latest incarnation of the lovable rosy feline occurs in "REVENGE OF THE PINK PANTHER", which (according to those who have read the script or been on the set during shooting) promises to be the funniest of the series. The picture will be accorded a Royal World Premiere on July 13th at the Odeon Leicester Square Theatre, London, in the presence of Prince Charles (an avid fan of the Panther), and, on July 19th, the American Premiere will take place at the Cinerama Dome in Hollywood and the Ziegfeld Theatre in New York, to be followed by general release in 600 theatres nationwide.

In the following interview, conducted by *American Cinematographer* Editor Herb Lightman on the Hong Kong location of "REVENGE OF THE PINK PANTHER", writer/producer/director Blake Edwards discusses candidly the trials, tribulations and ultimate rewards of film-

(ABOVE LEFT) A funny bit of action on the set evokes a Pink Pantherish grin from Blake Edwards, who has been known to crack up with laughter in the middle of a take. (BELOW) Shooting an exterior scene outside the Hotel Excelsior on a main Hong Kong thoroughfare. If Edwards had his choice, he would shoot only inside the studio, because of the full control it offers, but he admits that exotic location exteriors are as essential to the Pink Panther as they are to James Bond.

ing in such a hectic, colorful locale far from the comforts of Hollywood:

QUESTION: Blake, I'd like to ask you about the particular challenges presented by the fact that this is the fourth feature in the "PINK PANTHER" series and the fifth Clouseau film—which would seem to put an added load on you in a certain way. Would you care to discuss that aspect?

EDWARDS: Well, the added load is obvious. We're obliged to at least try to be better than we have been in the past, and that's always difficult when you've got so many things that are there against which to make comparisons. That's the main challenge. It's always hard, after having done two or three films in a series, to generate the same enthusiasm, but if, in the early stages, you are able to come up with something that you think is better than its predecessors, then just normally you will have that enthusiasm. So it really boils down to how to be better than you were in the first place.

QUESTION: This one strikes me as being more physical than the others, in terms of the mechanical stunts—the scope of them. Does it seem that way to you, as well?

EDWARDS: It probably is more physical. I know that the last one was more physical than the one that preceded it. The trend seems to be in that direction—probably because it's easier to be a little more different by being physical, and because both Peter and I love the physical type of stunts so much. The difficulties—as always, when you're dealing with physical stunts—arise from the fact that you have to cope with all of the contingencies that surround that sort of thing, the timing especially. If, for example, it's a stunt that involves sending a Mercedes-Benz sedan flying through the air to crash into a row of Chinese junks, and the timing goes wrong, then you have to go back and do it again and you have to have an extra Mercedes-Benz and back-up Chinese junks. Such things are always difficult, and time-consuming, too. Personally, I don't enjoy myself as much with purely physical stunts as I do with the character madness of Clouseau, so it's a problem to keep up my own enthusiasm.

QUESTION: You're working with Ernie Day as Director of Photography for the first time on this film. Can you comment on that working relationship?

EDWARDS: Well, Ernie was our operator on the last "PINK PANTHER" and he was so contributive in terms of ideas and suggestions that I thought it would help everybody and be very pleasant to have him as First Cameraman on this one. And it has worked out that way. He's done a terrific job, technically and personally. He's a lovely man to work with—charming, possessed of a sense of humor, and a hell of a cameraman.

QUESTION: In my talk with Ernie, he brought out the fact (which I already knew) that you don't go in for the *cliché* high-key type of comedy lighting. To what degree do you consider photographic style in making a film of this type?

EDWARDS: Photographic style is always important. It's true that I don't go for the typical high-key "comedy" lighting; rather, what I go for is a very realistic lighting situation. Because of the kind of zany, almost surreal, quality to a lot of our comedy, it's important to me to have realistic lighting, because then everything becomes more believable for the audience. It's essential to have really believable comedy going for you, particularly in the case of Clouseau, whose character is so important to the overall concept. I never prefer to emphasize the comedy aspects of a piece by trying to embellish them through lighting. I would rather go the other way. I'd rather play everything against that sort of overt schtick, if you will, and make it as real as possible and then put the craziness into that. Then the craziness becomes infinitely more real. I believe it's real, anyway. To me it's just an extension of reality, because every day in my life I meet Clouseaus and I run into Clouseau situations, and when I become aware of them I don't see them in a very garishly lit situation. I see them in reality—and that's hopefully, the way we present them on the screen.

Obviously a "chip off the old block" is Blake's son Geoffrey, who spent his 18th birthday in a Hong Kong cutting room, serving his apprenticeship as assistant film editor.

QUESTION: I know that you favor exotic locations for these films and there certainly have been some in the past—Marrakech, for example—but

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Very physical, almost cartoonish action has always been an important element of the Pink Panther films, but "REVENGE OF THE PINK PANTHER" is perhaps the most physical of all. (LEFT) Burt Kwouk, repeating his role as Cato, Inspector Clouseau's loyal (and lethal) man-servant, comes skidding down to the docks on an ice cream cart during a hectic chase sequence. (RIGHT) A quick switch to his stunt double (Malcolm Weaver), as he goes off the deep end into the drink.

PHOTOGRAPHING

Incessant overcast light in Hong Kong, intricate physical action, endless improvisation and an avoidance of standard high-key "comedy" lighting add up to a stimulating challenge for the cinematographer

Ernest Day, BSC, Director of Photography on "REVENGE OF THE PINK PANTHER", has enjoyed a long and multi-faceted career in the British film industry. He served as Second Unit Director and Cinematographer on "SHALIMAR", "THE SPY WHO LOVED ME" and "OPERATION DAYBREAK". He was also Director of segments of "THE NEW AVENGERS" and "THE PROFESSIONALS". Prior to that, he was Camera Operator for Freddie Young, BSC, on many films, including "RYAN'S DAUGHTER", "LAWRENCE OF ARABIA", "DOCTOR ZHIVAGO" and "LORD JIM".

In the following interview, conducted on the Hong Kong location of "REVENGE OF THE PINK PANTHER", he discusses that assignment:

QUESTION: You've had a long and careful period of preparation to arrive at the point where you now are in the film industry. Would you care to comment on your background?

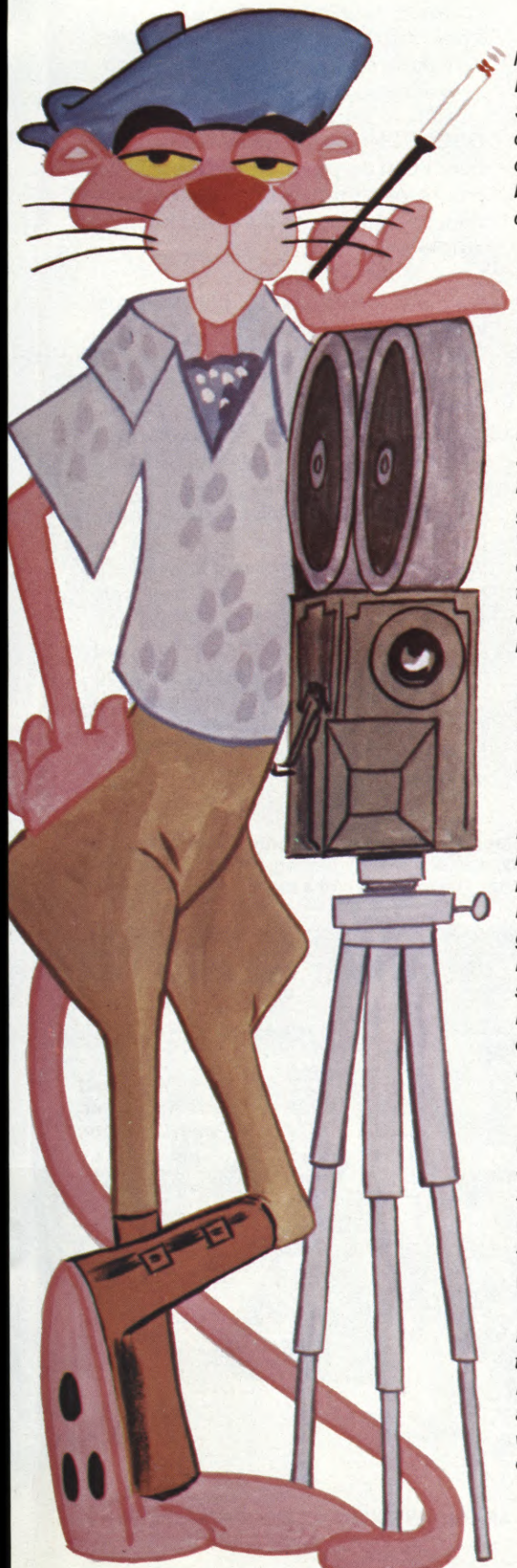
DAY: Well, I started at the bottom with Warners in England and I suppose that, like all camera people who have been at it for some time, I am a composite of all the cameramen (and directors, of course) that I've worked with. Along the way I studied style and my heroes were people like Winton Hoch and Jimmy Wong Howe. Going to the films as a kid and studying them, you absorb techniques, but beyond that I've been very lucky to have worked with a lot of top people, and some of that has got to rub off. I hope I've been able to absorb the best elements from the people I've worked with in England—people like Geoff Unsworth and Freddie Young. There are a lot of people in the business who have been very good to me. For example, I was at Warners working in black-and-white when all of the best pictures were starting to be made in color. I was pulling focus for Geoff at the time and I said to him, "I've got to get to Technicolor." Geoff, who was an ex-Technicolor cameraman, said, "Well, I'll talk to them and see if there is an opportunity." And sure enough, there was one, and so he got me the break to go to Technicolor, where I learned a lot about color. Then, when Eastman color negative came in, I was working with Ted Moore and he gave me a break to operate.

QUESTION: You spent many years as an operator; isn't that so?

DAY: Yes, I was an operator for a long time and with a lot of good people. I suppose the first big picture I did was "EXODUS", with Otto Preminger directing, and I've always said, and still say, that if you've operated a picture for Preminger, you can do anything. Then there was "DOCTOR ZHIVAGO", "LAWRENCE OF ARABIA" and "RYAN'S DAUGHTER" with Freddie Young, and "BECKET" with Geoff Unsworth. I learned most of what I know about editing and directing from David Lean. Lewis Gilbert is another to whom I owe a

(LEFT) Shooting on the streets of Hong Kong for "REVENGE OF THE PINK PANTHER". An unbroken period of flat overcast light worked against the bright "Oriental" look Blake Edwards would have preferred. Booster lights were used to relieve the flatness somewhat. (RIGHT) Director of Photography Ernest Day, BSC, had been camera operator on "THE PINK PANTHER STRIKES AGAIN" and, therefore, knew the photographic style Edwards wanted—definitely not the usual high-key comedy type.

(LEFT) Multiple cameras (one atop the camera truck) are set up to shoot segment of chase sequence. (CENTER) Edwards explains scene to Peter Sellers (in "Godfather" get-up) and Burt Kwouk. (RIGHT) A fast-action dolly shot along the Hong Kong docks.



lot. He gave me a break as Second Unit Director on "THE ADVENTURERS" in South America and Rome. I think that all of these things give you a terrific amount of experience in all facets of the film business and you begin to understand other people's problems.

QUESTION: Although you've worked on Blake Edwards' pictures as an operator, this is your first time with him as Director of Photography. Can you comment on that?

DAY: Blake is very photographic-minded and it really is good to work with him, because you know that he knows. He gives you everything you need to work with and I must say that I'm not short on equipment—whereas, on a lot of productions, they try to save a few dollars on equipment and end up not getting the results they could have gotten.

QUESTION: Can you tell me how you arrived at a photographic style for "REVENGE OF THE PINK PANTHER"?

DAY: As you may know, Blake doesn't go in for what used to be known as "comedy lighting", where everything has to be high-key and bright. I should think that a good 75% of what we've shot so far has been night—and quite moody night. The sets were built with that in mind—like the brothel set, for example, in which there is quite a long comedy sequence with Peter Sellers. It's very low-key and the whole set is a very sexy red.

QUESTION: Blake, especially when working on the "PINK PANTHER" films with Peter Sellers, is noted for his flair for improvisation. How does that affect you as Director of Photography?

DAY: I find that it keeps things interesting to work in that way, especially with Blake. Suddenly he'll change his mind and want to do something in a different way, and all of the things that you've sort of computed in your mind as to how you're going to do it are suddenly out the window and you've now got to think of a different style—which I find stimulating. As far as technique is concerned, I wouldn't say that there has been anything of an outstanding nature effect-wise, because the opportunity hasn't arisen yet. I'm probably going in a stylized way, but I think we're doing nicely without being outlandish.

QUESTION: What about the discotheque sequence I've been hearing about? Wasn't that a bit on the "outlandish" side?

DAY: Well, yes, I suppose so. We did some strobe work on that sequence.

QUESTION: And how did it work out?

DAY: Well, it drives you crazy on the screen—all that flashing—so much so that it makes you feel physically ill if it

Long an operator for such "greats" as Freddie Young, BSC, and Geoffrey Unsworth, BSC, Day credits them for much of what he has learned about cinematography.

goes on too long. Blake doesn't want to affect people in that way, so I believe that he's cut it down to a bare minimum.

QUESTION: As I recall, from reading the script, there was a sort of brawl going on during all that. Isn't that so?

DAY: That's right. What he wanted to do with the strobe was make it look something like an oldtime movie—just seeing bits and pieces of the action. It actually came off very well. It's just the effect that it has on certain people when they see it that gives you pause.

QUESTION: What were your photographic problems in shooting that sort of thing?

DAY: We had made some tests and found that we couldn't use our Panaflex to shoot the sequence. Instead, we used a PSR which was specially adapted with a cut-down gear ratio that gave us a flash every four frames. Samuelsons were very good to us in having their man adapt the camera.

QUESTION: What did you use in the way of lighting to get the strobe effect?

DAY: At first we tried some standard strobe units—four of them—but the light output wasn't enough. However, fortunately, at Shepperton Studios there was a group that used a lot of similar effects and we went to them and they came up with some very good units that pumped a lot of light. There were six of them sort of distributed about the set and we just let them go, with no other lights on at all. They really looked good.

QUESTION: Can you tell me about some of the photographic challenges you've had here in Hong Kong?

DAY: Well, aside from the horrible weather we've been having, the main technical challenge, I suppose, was shooting in the lobby of the Excelsior Hotel. We had lots of out-of-continuity shots there with Peter Sellers, Dyan Cannon and the other lead actors, and we had to shoot with AC current because we started off without a generator. Using AC current and having cables running about with all that juice in a public place like that had the gaffer, Maurice Gillett, very worried. He was like a cat on hot bricks. But fortunately, we got through it alright.

QUESTION: What kinds of lighting units did you use for shooting in the lobby?

DAY: It was before the Brutes arrived and I was using some HMI units that were already here. I was using four units where I could and Samuelsons adapted the camera shutter to 172 degrees in order to eliminate any possible flicker.

QUESTION: In general, what do you think of HMI lighting?

DAY: Given a choice, I prefer Brutes, but the HMIs can be a very useful tool when you're in a spot. We pushed them through paper scrims to diffuse them and keep them from going too hot, but they lit up quite an area when we needed that. For example, we used them outside to light up the curtains because the weather was so bad. Outside the sliding door it was black and it hardly looked like very Oriental weather.

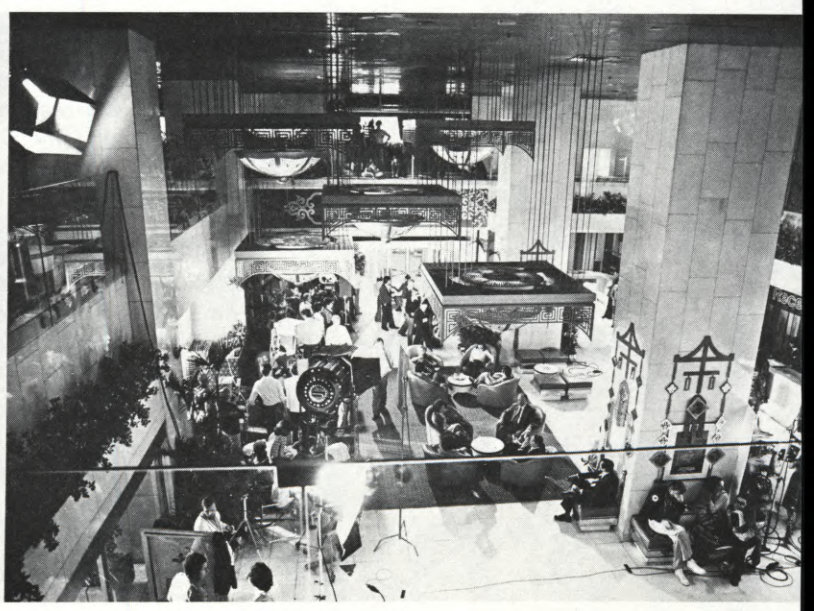
QUESTION: Did you shoot any other interiors in Hong Kong?

DAY: No, everything else has been outside. We had considered shooting inside a suite on the 32nd floor of the hotel, but Blake didn't think it was right for the story, so he's going to build it in England.

QUESTION: Which brings up a question: What do you think are the relative merits of shooting interiors on location, as opposed to shooting them on studio sets?

DAY: Well, I feel that shooting in an actual interior on location is a bigger challenge. The hotel lobby sequence is a good example. We had a comedy sequence about going through a revolving door, and placing any lights where they weren't going to kick into the glass was a real problem. As for the exterior showing in the background, I just hid some Brutes behind a flat and bounced the light off the top of the canopy over the hotel entrance. That seemed to work very well. But inside I had to sacrifice some photographic quality in order to keep those lights from bouncing into the swinging doors. I think that, in that respect, one has to compromise one's self a little in order to shoot in actual interiors on location.

(LEFT) The Excelsior Hotel, a plush new modern hostelry in the Hong Kong Convention Center complex, served not only as headquarters for the company, but a major set, as well. Fortunately, it had two entrances, so that when one was blocked by filming, the other could be used by hotel guests. (RIGHT) The Excelsior lobby made a spacious set for interior shooting. The existence of a mezzanine meant that lights could conveniently be mounted up high.



QUESTION: You've obviously had severe weather problems during the Hong Kong location shooting. Could you comment on how these have affected you directly—that is, in terms of the photography?

DAY: The problem that one usually encounters in exterior location filming is that of ever-changing light conditions and the necessity to match photographic mood and quality under such circumstances. In our case, it hasn't been an ever-changing light problem, but rather a problem of dull light all the time. The weather hasn't been that changeable until the last couple of days, although, unfortunately, there are several sequences that were not completed in dull light and there will now be something of a matching problem in order to finish them up. As for the incessant dull light that we've had, I don't really mind that sort of light. In fact, it can look very good most times. The problem is that it doesn't fit the subject or location mood-wise. In other words, it isn't very "Oriental"—which most people think of as bright and sunny, almost tropical.

QUESTION: Now that you finally have bright sunlight, there's been some discussion about the possibility of reshooting everything that's been shot in dull light. Do you think that will actually happen?

DAY: I think that it would be disastrous to do that, in view of the time and budget pressures. I think that all we can do in order to match, at this late stage, is shoot in shadow areas before the sun hits them. Those areas take on an entirely different look when the sun is out.

QUESTION: Working in England, as you do most of the time, don't you often have the light-matching problem—that is, a lot of overcast, with sunlight occasionally bursting forth? How do you handle the problem there?

DAY: It depends on the subject, of course, but I've worked on many pictures in England where you shot a scene two ways—once in sunlight and once in overcast—and then followed through with whatever condition seemed to prevail. That offers you an alternative, but it also adds time to the schedule. But you're right about the problem existing in England—or I should say, the British Isles. On "RYAN'S DAUGHTER" that weather problem drove us out of Ireland and we had to go to South Africa.

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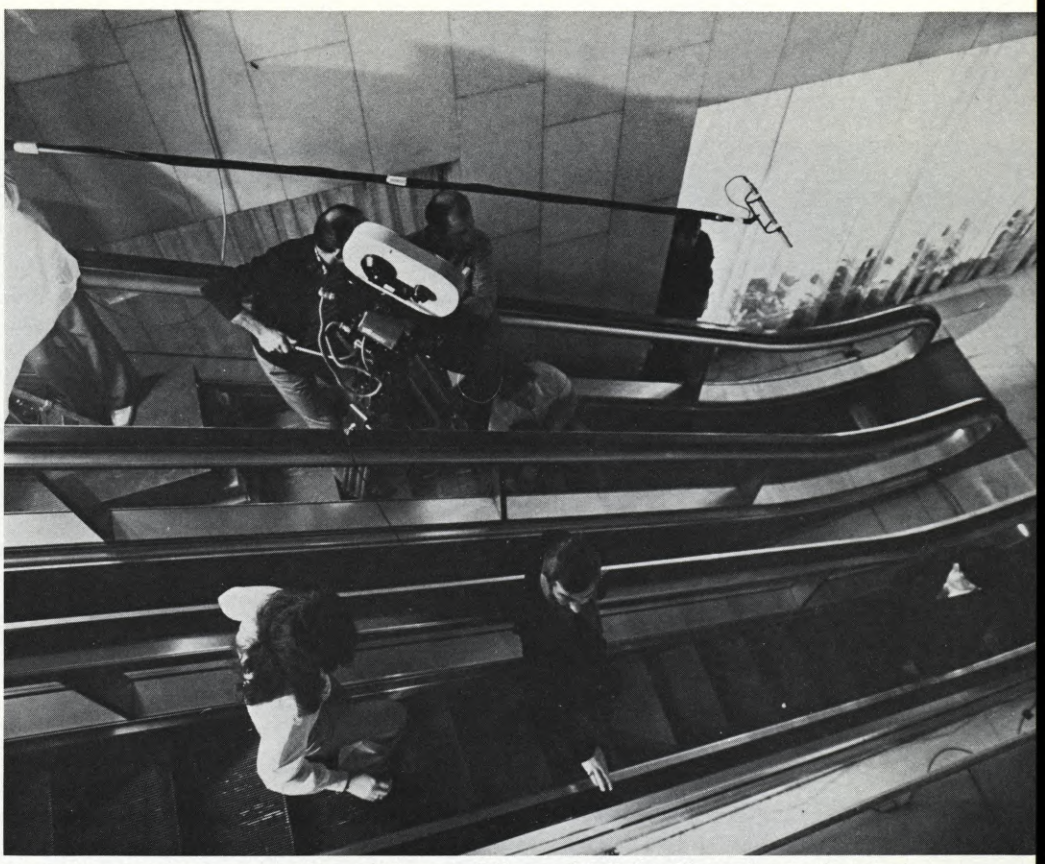


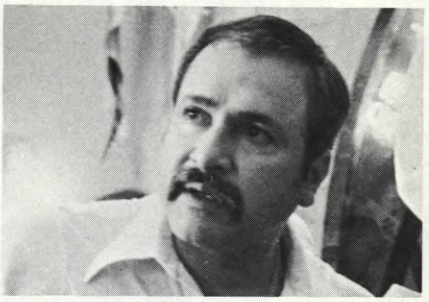
The hotel escalator is pressed into service as a "diagonal dolly" to film an interesting shot. Because no suitable generator was available at the time these interior scenes were shot, cables had to be strung to AC sources, a circumstance which made the gaffer exceedingly nervous.

Camera crew and dolly grips really have to scurry to keep up with a fleeing Inspector Clouseau—pursued by his gun-toting arch enemy, Chief Inspector Dreyfus (Herbert Lom). As an alternative, the scene was also filmed as a "walkie dolly shot", with the operator loping along while hand-holding the camera.

Scene from Neil Simon's "The Cheap Detective," a Columbia release, produced by Ray Stark, directed by Robert Moore

"At last I found something to replace tracing paper when creating that special ambience needed for a foggy scene. Rosco's Tough Rolux spreads the light out and maintains the color temperature."

—John Alonzo, A.S.C.



John Alonzo, A.S.C.,
Director of Photography

...Lighting the fog on the Frisco Ferry.

Using a series of 10K's on scaffolding and many rolls of Rosco's Tough Rolux, John Alonzo, A.S.C., Director of Photography for "The Cheap Detective," a spring '78 Columbia release, created the mood on this ferry boat set.

"At last I found something to replace tracing paper when creating that special ambience needed for a foggy scene," said John. "Rosco's Tough Rolux spreads the light out and maintains the color temperature. In association with their Tough Frost, I quickly and easily got the effect I wanted.

Rosco ran a seminar a while back where I learned all about Rolux. It's been a time saver ever since!"

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THREE PRODUCTION POINTS OF VIEW

Comments from those who have to concern themselves with such things as locations, logistics, weather, shooting schedules—and getting it all together for the cameras

TONY ADAMS
Executive Producer

It is always a special challenge to make the latest in what has proved to be a successful series of films. The approach has always been to make the one we are doing better than the last, and not to make it seem like one of a series. We forget about the others and say, "This is going to be the best comedy ever made." Blake Edwards always thinks of each "PINK PANTHER" as a completely separate film, and each one stands on its own merits. They are interconnected only in terms of the key characters and certain running gags that you build on. You know by now that there are certain things that an audience expects, such as Cato attacking Clouseau every time he returns home (everybody remembers him coming out of the refrigerator). And they expect Clouseau to mispronounce certain words, and to say "I know that." You've got these things going when you begin a new "PINK PANTHER", and they are not likely to change, unless Blake decides to take things in a whole new direction.

came about simply because United Artists wanted to make another "PINK PANTHER" film, but getting it together wasn't all that simple. Blake and Peter were already committed to do different films, so the timing was off for both of them, and it looked like it would be a couple of years before they could get together. Suddenly, as is often the case in this business, everything changed, and they were both available, but they would have to begin shooting within ten weeks, and they didn't even have a script. It still seemed impossible, but United Artists showed that they wanted the film badly enough by making an offer they couldn't refuse, and within ten weeks principal photography had begun.

Those were ten hectic weeks. Blake had already promised his wife, Julie Andrews, that he would accompany her on her singing tour to Japan so that they could enjoy it together. Before leaving, Blake outlined the story he had come up with to the other two writers, Frank Waldman and Ron Clark, who began work in Hollywood. In Tokyo the script pages began coming in by Telex, complete with all Clouseau's mispronunciations. The super-efficient Japanese Telex operators corrected the "mistakes" of course, both the incoming from Hollywood, and Blake's outgoing pages. When the pages were finalized, we were sending them from Tokyo to London so that the accountant could begin budgeting, and Peter Mullins could start designing the sets.

We thought the worst was behind us when we began filming in Paris in the first week of November, but then the weatherman had a go at us. We shot in the rain in France, then returned to England, and one of the coldest winters in history. We were relieved to know that we were going to Hong Kong at the time of year that is supposed to offer the best weather, but when we arrived it was as cold as in England, and when it warmed up a bit it was overcast, dull, and still cold. We went ahead and shot in the overcast conditions, until the gods decided to favor us with bright sunshine, which meant that nothing would match. We had to shoot in the early morning or late in the evening to try to get the same kind of light. Fortunately it all worked out and we ended up in pretty good shape.

Actually, the weather was the least of our Hong Kong worries. As in every place in the Orient, nobody wants to lose face, so they say "yes" to every request, and when time comes to shoot you find out it means, "Yes, but not today." or "Yes, but not in Hong Kong." For example; we had obtained permission to shoot the Chinese New Year celebrations in the streets, but when the last of many, many meetings was held between production and the Royal Hong Kong Police, one of the chief inspectors said, casually, "You do realize, of course, that if one person complains, we cannot allow you to shoot." We computed the odds against one person out of the 20,000 in the street being unhappy with us, and had to start scouting again, finding privately owned areas where we could exercise full control.

In spite of those problems, we ended up doing some spectacular stunts, really phenomenal. When they see the film, most people are not going to believe that those police cars, taxis, and limousines were actually doing 90 to 100 miles an hour through those narrow, crowded streets.

After Hong Kong, we returned to London, to Shepperton Studios, where all our interiors were shot. A month later we went to the South of France, with the streets of Nice doubling for Paris, because of the weather factor. We finished shooting there on April 14th.

If you consider the overall time period from the first day of shooting until the end of principal photography, it looks as if we were making "APOCALYPSE NOW", but the cold, damp English weather caused Blake to come down with double pneumonia just before Christmas, and then we ran into the Christmas holidays. All in all, production was suspended for five weeks. In actual fact, our shooting time was 81 days, which was three days ahead of our original schedule.

Sometimes, when you're faced with adversity—problems to surmount in terms of weather and time shortages—the result is often very much better than if it is an easygoing, relaxed run. I think we've ended up with the best "PINK

A shared laugh between set-ups in the lobby of Hong Kong's Excelsior Hotel, converted to a movie set for "REVENGE OF THE PINK PANTHER". (left to right:) Dyan Cannon, Blake Edwards, Associate Producers Ken Wales and Derek Kavanaugh, and the star, Peter Sellers, in coolie drag.

On location in the Hong Kong dockyards, cast and crew gather around video monitor to view an "instant replay" of a scene which has just been filmed. Blake Edwards, who has developed his own such system (Video West), characteristically uses this method of checking action on the spot. He finds it especially valuable on knockabout comedies like the Pink Panther films, where intricate stunt action would be difficult to reshoot later.

PANTHER" comedy of all, despite all the setbacks.

The special effects in this film are the best that have ever been done in a "PINK PANTHER" movie. I'm speaking of *mechanical,* as opposed to *optical* special effects of the "STAR WARS" type. The comedy in this film is much more physical than any we've done before, and, I think, much better. Clouseau, with his many far-out disguises, takes on a new dimension. He is still Clouseau, but we go much more deeply into his character. Incidentally, we always talk about Clouseau as a person, not as a fictitious character.

We are often asked if there will be any more "PINK PANTHER" films. Blake and Peter have both said, "No, not in the foreseeable future." They want to do other things, even though they love making these films. They're great fun. Everyone has a good time. Even on this one, with all the problems, when everything was going wrong, people were still enjoying making the picture. You can't say that about many films which are plagued by tense situations. But, for now, both Blake and Peter have other projects, and, after all, there are things other than "PINK PANTHERS".

A very interesting thing is taking place, however. People who saw our cut-together rushes in England, and some United Artists executives who have seen rough cuts in Hollywood, are beginning to use the word "Oscar". This is very gratifying—in fact, overwhelming—and they are not talking only in terms of "REVENGE OF THE PINK PANTHER", but taking into consideration the bodies of work represented by both Blake Edwards and Peter Sellers, a considerable volume of excellent comedy.

As for the panther himself, he's our mascot. He introduces the films for us and closes them—and what better wrapping can one have? People look forward to those titles and everybody loves him. He's very identifiable and the fact that he doesn't speak means that there is no language problem; he's available in every country in the world. He's become a phenomenal merchandising character. There are about 250 different "PINK PANTHER" items available, including toilet soaps, towels, bedsheets, children's pajamas, stationery and greeting cards. There are even "PINK PANTHER" campgrounds. You can't go into a toy shop now without finding a six-foot stuffed panther, a three-foot one and several tiny ones. His is one of the biggest-selling posters in the world, and not just in the United States. He's huge in France, and Japan has suddenly fallen in love with him.

This phenomenon continues to surprise all of us, especially when you consider that he's 14 years old—which is getting on, for a panther. His popularity hasn't slacked off. Instead, it's just the opposite. He's bigger than ever and growing by leaps and bounds. For years, on NBC Saturday morning television, he has been the number one children's program. This fall he's going over to ABC on Saturday mornings and that network will give him his first prime-time special.

So it's becoming a pink, pink world. ■

KEN WALES
Associate Producer

The script of "REVENGE OF THE PINK PANTHER" builds to a climax which has the international figures convening in a Far Eastern city that should be full of intrigue and visually exciting. Blake had in mind several places, including Hong Kong, Taipei (Taiwan), Singapore and Macau. So in early November he asked if I would go and sort through all these places, really see everything and evaluate them in terms of what would work best for the picture. We were looking for a hotel in which we could shoot that would have a Chinese flavor. We wanted to try to film a Chinese New Year celebration, complete with the dragon dance, the lotus petal dance and firecrackers—a kind of Far East Mardi Gras atmosphere. We also wanted to have a chase that ends up at dockside in a boatyard.

These were the requirements we were seeking and we found almost all of them in the first place we visited, Hong Kong. On Taiwan I found a marvelous hotel. The Grand Hotel in Taipei, a sprawling rococo Oriental palace, would have been an ideal first choice, because it says "comedy" right off the bat. But Taiwan didn't have the other facilities that we would need.

In Singapore you have a Chinese New Year celebration, complete with firecrackers and all sorts of festivities—but the difficulty with Singapore is its climate, humidity that is terribly depressing. Also, Singapore is off the beaten track and you can't get stocked quickly with whatever you might need, except by plane. Then, too, Chinese New Year is a very touristy season there and everything is jam-packed.

Macau, the original "sin city", is an architectural hodge-podge of Dutch shutters, Spanish arches and Portuguese cathedrals. The production designer didn't feel that it was all that distinctive in terms of representing the Far East.

But the idea was also to find a feasible working place. In other words, where could most of the things we needed be found? It was obvious that if we wanted to get 100% of what was needed, we'd have to go to five different places. For example, Taiwan for the hotel, Hong Kong for the skyline and waterfront, Singapore for the Chinese New Year celebration with firecrackers, etc. From the budget standpoint (to say nothing of the time

Continued on Page 675

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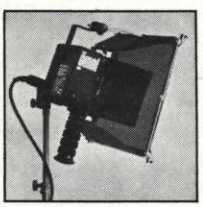

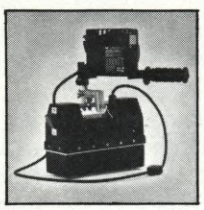

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STRICTLY BY DESIGN

All in the Day's work for a *Pink Panther* Production Designer are: an apartment in the most vulgar possible taste, a throbbing discotheque, sets that come crashing down—and a Chinese brothel

By PETER MULLINS
Production Designer

I feel that one of the primary considerations in designing a "PINK PANTHER" film is to *under*-design it, because it's the action and comedy that are the most important elements. In this case, I don't think people go to see the sets; they go to see the fun, the jokes.

As the production designer, of course, you must be aware that each situation requires some kind of background, and it has to be an *obvious* background, so that when a character walks into a nightclub, for example, the audience know it's a nightclub. I don't think it ought to be too obscure. You have to make a statement and, having made it, let the action take over. The set is a background, rather than a design.

On the other hand, if you are designing a James Bond vehicle, it becomes a pure design movie—or if you are designing a movie that has social comment, then you are getting involved in heavy stuff. But I think that in designing a "PINK PANTHER" movie you have to make it look like fun. It's fun to do and I enjoy it.

Speaking of the James Bond films, there have been three production designers in the course of the series, but the main one is Ken Adam. He set the style for the Bond pictures and carried it through and he does it extremely well. I think the people who make up the Bond audience go along expecting to see fan-

"REVENGE OF THE PINK PANTHER" marks the third consecutive Panther assignment for Production Designer Peter Mullins, who considers them great fun to do. Despite his determination to *under*-design the sets, so that they won't detract from the action, that's not easy to do, since almost everything in these films borders on hyperbole and is played very broadly.

(LEFT) According to Mullins, a nightclub should look like a nightclub and should be instantly recognizable as such, so that the audience will know immediately where they are. (RIGHT) Not a toy shop, as it might appear to be, but the establishment where Inspector Clouseau procures his endless supply of disguises. The hardest part of his assignment, comments Mullins, is having to design Clouseau's apartment deliberately in the worst possible taste.

tastic sets and great tricks and all that sort of thing, and that's what they get. The action is overblown, so the sets are overblown. The producers spend a lot of money on those sets, because they know that's partially what the audience goes to see. In the "PANTHER" pictures, on the other hand, the sets have to be there, but they shouldn't intrude.

One of our principal sets, of course, is Clouseau's apartment, which we've now had three times in a row. It's kind of a repeat situation, even though we've redecorated it in his usual bad taste. That's another challenge, of course—trying to design something in bad taste. (Mind you, there are some competitors of mine who might think I do that *all* the time.) But Blake Edwards, in actual fact, thought I should have an Oscar for designing the *worst* set. It's in character, to be sure, because Clouseau is a type who would have gone out and gotten himself a bad interior decorator, or would have tended to do it himself—and badly.

Strange as it may seem, it is hard to design something badly if your profession is based on trying to do it well. It's hard work to actually sit down and say, "That color doesn't go with that and that doesn't go with that, so I'll do it that way." But on the other hand, there's no one fighting against you and saying that you can't do that because it doesn't work.

In this picture there is a nightclub set and I found myself following the formula and doing more or less the kind of thing that I did on the last one—but only up to a point. You have to make each one look a little different and have a different atmosphere, because it's a different movie.

In addition to these major sets, we have the Commissioner's office and Clouseau's office—both repeats—and a mental hospital, which is an extension of what we did last time. We don't have such extravagant sets this time out. We don't have such things as castles and controls for the Doomsday machine, which we had in the last one, but we do have a Chinese brothel, which was quite fun to do.

When Prince Charles and his brothers visited that set in the London studio, he asked me how I had researched the design of such a place. Actually, I went to five Chinese brothels during the daytime (in the course of duty, mind you), because I'd had no first-hand knowledge of that rather special *ambiance*. However, they turned out to be very boring and dreary and I figured that if I put that on the screen no one would believe it. So we approached it more like a Chinese restaurant, with the usual hangings and gongs and Chinese paintings and all that. We made it what people would *think* a Chinese brothel would be like.

In the script, Cato, thinking Clouseau is dead, converts his apartment into a Chinese brothel. Mullins visited five or six such actual establishments (in the daytime, of course, and strictly in the interest of research). Finding them dull and dreary, he designed his brothel more in the style of a trendy Chinese restaurant—complete with lanterns, gongs, Oriental paintings, incense burners—the way the audience would imagine such a place.

Working on location for these films offers the production designer certain challenges. When you go onto a location, you have to adapt the location to the script—whereas, ideally you should adapt the script to the location. Certainly that would have helped in this case. The script called for a hotel lobby with certain physical characteristics and, after a considerable search, it was decided to adapt the lobby of the Hotel Excelsior, where the production office was located and most of the crew were quartered. It didn't work out too badly, except that the script called for a revolving door and there wasn't one.

Continued on Page 703

The lobby of the Excelsior Hotel, used as an interior set for the filming of a major sequence, is actually a masterpiece of understatement—mostly white marble with not a hint of the Orient. To make it look Chinese, Mullins decorated it with Oriental chandeliers, wall hangings, paintings and anything else he could find to take the curse off the purely Occidental blandness. Such downplaying of native influences seems typical of present-day Hong Kong design.

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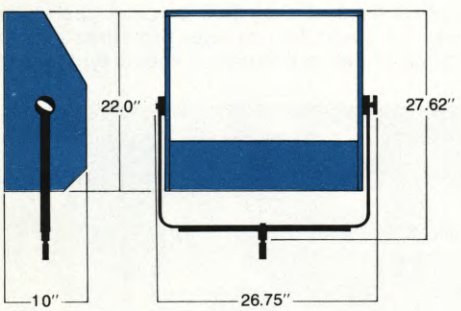

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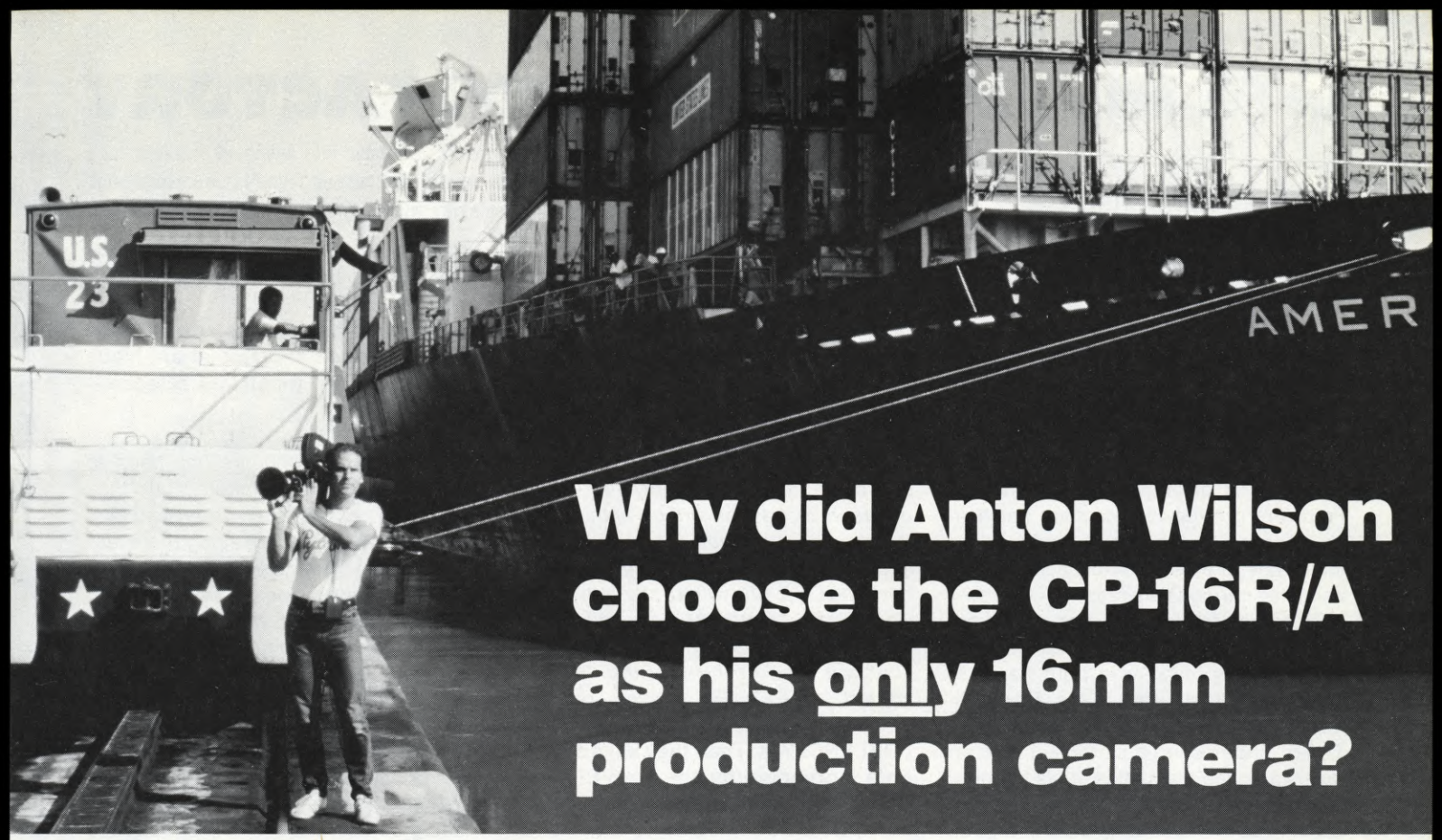

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A former technical director for Arriflex, with a background in mechanical engineering, Wilson is also an authority on motion picture production techniques and equipment design. He is vice-president of Anton-Bauer, manufacturers of power supplies for film and video use, and a contributing editor to the *American Cinematographer* magazine.

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(Above) *Anton Wilson at the Panama Canal. "Filming an in-depth feature story about the upcoming canal treaty and its implications, we were able to move fast and reliably with the CP-16R/A, covering what would normally take two months in just ten days!*

"The camera functioned flawlessly, even in the torrential rain that overtook us when we followed General Torrijos into the Panamanian jungles.

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LIFE IN A PINK PANTHER FACTORY

Conceived originally as a main title animated character for a Blake Edwards movie, this famous feline is an international star and TV celebrity who is finally ready for prime-time

By SCOTT HENDERSON

In a small industrial area of Van Nuys, California, a drowsing residential community in the San Fernando Valley northwest of Hollywood, there sits a rather ordinary red brick modern building that is so understated that visitors have to search for the identifying designation, which reads: DE PATIE-FRELENG ENTERPRISES, INC.

What kind of enterprises are these? From the outside one couldn't catch a clue. But inside, it becomes obvious that this is one of those magic places where animated cartoons are created—and this is a particularly special one, because within these walls lives *The Pink Panther.* The fabulous feline was born here 15 years ago, just after Blake Edwards finished shooting on "THE PINK PANTHER" and needed a cartoon character to spike up the main titles of his feature.

He has been going strong ever since, not only as a character in all of the Pink Panther feature main titles, but as the star of theatrical cartoon shorts (one of which, "THINK PINK", won an Academy Award), and as a running character on Saturday morning television. The three men most concerned with his care and feeding are producers David De Patie and Friz Freleng, and director Art Leonardi (who designed the striking cover for this issue of *American Cinematographer*).

In a recent interview, Mr. De Patie and Mr. Freleng commented on their most famous cartoon character as follows:

QUESTION: Can you tell me how you first got involved with this cool cat?

DE PATIE: Well, Blake Edwards had just finished producing his first Pink Panther movie and, since I had known him prior to the time that Friz and I started in business, he called me up one day and said, "Hey, I've got 'THE PINK PANTHER' and it's just screaming for some sort of animated character in the main titles." Friz and I hadn't been in business too long—I guess maybe six or seven months—but we got together with some of our guys and came up with probably 100 to 150 different illustrations of the Panther. I remember very well that we took them over to Blake's office and spread them all out and that he knew exactly what he wanted. He went right over, pointed to one of them and said, "That's the guy!" That was kind of the way the Panther started, wasn't it, Friz?

FRELENG: Yes. Then they asked us to do a storyboard for the main title sequence and I remember so clearly that when we brought it over to Blake and the Mirisches at United Artists, they just flipped their lids when they saw it. Then, when we finally got it onto the screen and they previewed it, the comment from the press was that the titles were better than the picture.

DE PATIE: The press was very kind to us, but there was literally almost a standing ovation in the theater the night of the preview, because the cartoon title sequence was unique in itself. There hadn't been anything like it up until that time. The response was tremendously gratifying and, of course, it made this company, because, as a result of that, we very shortly thereafter got an order from United Artists for what has turned out to be 92 Pink Panther cartoons so far. We are currently in the process of launching another 36, which will bring the total to nearly 130 by the end of the year.

QUESTION: As I understand it, these are the cartoon shorts that are made principally for theatrical release—isn't that so?

DE PATIE: The technique has been to first exhibit them in the theaters until they pretty well get back their negative costs. Then they've been packaging them and putting them on television. As a matter of fact, the Panther will go into his ninth year on network television this coming fall. He's moving from NBC to ABC because we've been able to make a better deal. In addition to the series, ABC will also be giving him some prime-time specials, which we've felt all along he should have because he works so well with adult audiences. The network demographics show that the Saturday morning audience, which is supposed to consist almost entirely of kids, is actually a more mature group of viewers—about 35 years old, on the average. So we are excited about that, and I think that in nighttime television he's going to find himself a new home.

FRELENG: We are in the process of making a special with the Panther for this coming Christmas, and I think the title will be "PINK CHRISTMAS". In addition to what Dave just told you about how we got started, Harold Mirisch, at the time, suggested that maybe we should do some cartoon short subjects based on the character. He convinced United Artists to do it and when we made the first one, it got the Academy Award, which really

A scene from the main title animated sequence which introduces Blake Edwards' "REVENGE OF THE PINK PANTHER". At right, Inspector Clouseau, the character played by Peter Sellers, gives close scrutiny to a frankly suspicious suspect, while at left the Pink Panther, cool as ever, walks away. The character was created at Edwards' request by De Patie-Freleng Enterprises, Inc. when the first Pink Panther feature was made in 1964. He has been going strong ever since.

launched us. So, since then, we've made Pink Panther cartoons continuously for almost 15 years.

DE PATIE: The first one came out in 1964 and he's become a tremendously popular character. I think he's now in the Hall of Fame of animated characters. He will go down with the greats. As a matter of fact, probably since Bugs Bunny was created, I don't think there has been a character as important internationally as the Pink Panther. He's known everywhere and, of course, he works just as well in foreign release as domestic because he's a pantomime character and there is no dubbing necessary. He is truly an international character.

FRELENG: I think the three outstanding cartoon characters of the last 25 years have been Micky Mouse, Bugs Bunny and the Pink Panther. We've been associated with two of them—the other being Bugs Bunny. I was with Warners for 30 years and Dave was there for a long time, too.

DE PATIE: I started with Warners in 1953, but Friz is one of the real veterans of the business. He was one of the original creators of Bugs Bunny and some of the other really great characters. Speedy Gonzales and Tweety Pie and others like that are his.

FRELENG: At first we had what we thought was a problem with the Pink Panther—the fact that he doesn't speak. We tried several voices with him, but nothing ever worked. Actually, since he was originally created for a main title and didn't speak, there wasn't any reason for him ever to speak. Like Chaplin, he could never speak once he was known as a silent actor. The fact that he's not associated with any voice really creates a problem, but that's probably what makes him unique in animation.

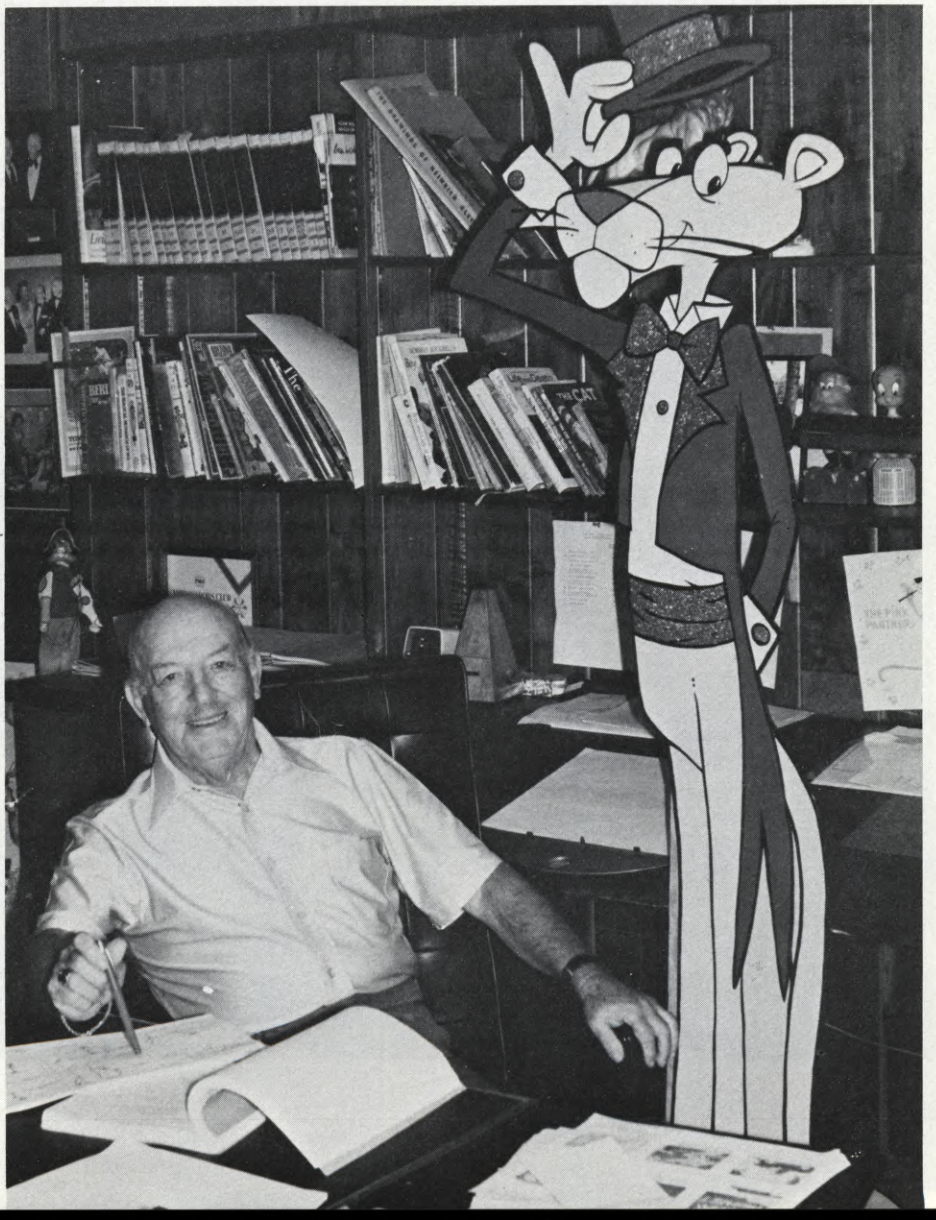
QUESTION: What kind of problem does it create—the fact that he doesn't have a voice?

FRELENG: Well, you can't use dialogue to advance his characterization or the story line. And none of the other characters can use dialogue, because the minute one of them would speak, that would make the Panther a mute.

DE PATIE: The fact is that much more animation is required to project all the little nuances of his personality. Ordinarily a lot of his characterization could be

Continued on Page 684

David De Patie grins with understandable glee as he contemplates his company's cluster of Emmys and Oscars (one of which was won by the Pink Panther). (BELOW) Friz Freleng enjoys a visit from their star, of whom he says: "He's better than a child. He makes a living for us." Both men worked in the Warner Bros. cartoon studio for long periods, prior to forming their own company about 15 years ago.



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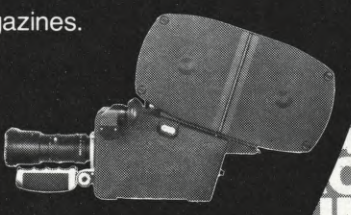

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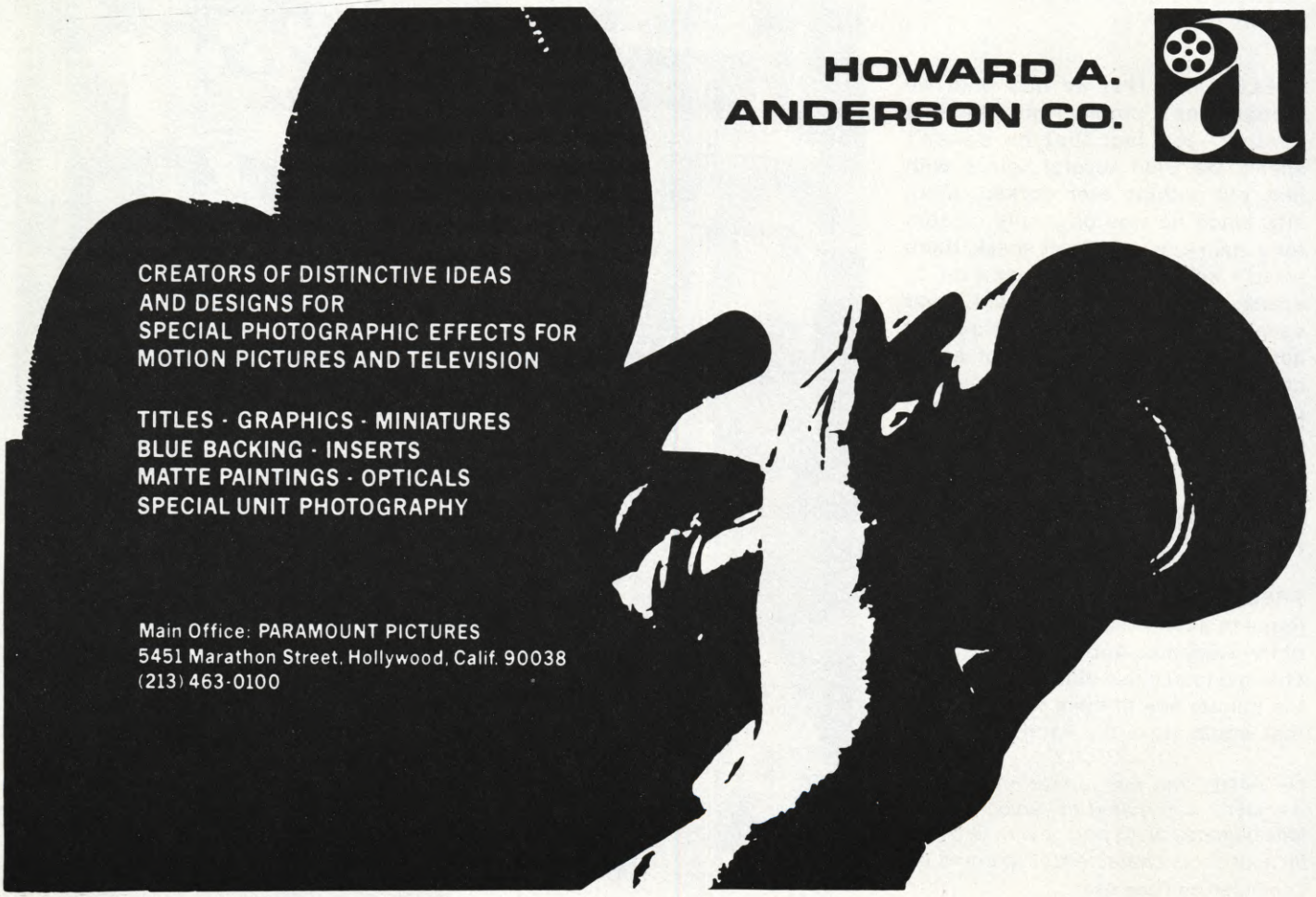

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EDITING MOTION PICTURE SOUND TRACKS USING ORDINARY ¼" MAGNETIC TAPE

By JOHN D. WERNER

A suggested alternative to recording on full-coat magnetic film for 16mm and Super-8 when the budget must be given prime consideration

While the text that follows is primarily devoted to Super-8 film editing, the system can also be used for 16mm.

It is possible to move ¼" magnetic tape tape back and forth synchronously with motion picture film on the editing bench in much the same way that one works with magnetic full-coat recording film.

The savings in cost of ¼" tape and hardware as compared to magnetic recording film and hardware is obvious. Magnetic tape, which is much thinner than recording film, provides a more intimate contact with the record and play heads. This is particularly important in the case of Super-8 where tape recorders are being adapted by removing the tape guides and replacing them with Super-8 film guides. On more than one occasion I have had the unhappy experience of a Super-8 splice hanging up at the pinch wheel and capstan of the recorder during a sound transfer. This does not happen when using ¼" magnetic tape—which is what a tape recorder was designed to use. The secret and heart of the system is to wrap the ¼" tape with the film on the *SAME REEL!* The tape is wrapped with the film as the film is rewound onto the supply reel, as shown in ILLUSTRATION A.

In order to maintain perfect sync, a sync pulse is recorded on the tape as the tape is being wound up with the film. The pulses are equal to film perforations and are, in effect, magnetic sprocket holes. The tape sound is the same length as the picture film, plus the slight outer circumference of the tape wrap.

The sync pulse can be derived from two places; the perf edge of the film, or from the viewer screen, using a photocell. The sound reader comprises two tape heads, one for audio and the other for pulse. The pulse head is used both for recording and playing back the pulses.

After the tape is pulsed, the pulses are used to fire a small neon bulb that is placed next to the film perfs at the film viewer, as shown in ILLUSTRATION A.

A toggle switch is used to switch either of the two heads to the input of an amplifier. During rewind, the switch is thrown to the left, which activates the pulse head and also switches the amp output to the neon strobe circuit.

In practice, the strobe pattern drift is very slight and is easily controlled, using more or less back-tension on the tape, as needed to keep the tape in sync with the film during rewind.

The reel of tape, mounted on a torque motor and the track reader, is located immediately to the left of the left film wind. The tape, after passing over the heads of the track reader, is fed up to the film on the left wind. The variable voltage fed to the torque motor controls the back-tension needed for synchronization. A variable voltage transformer (variac) is used to provide a variable voltage to the torque motor for this purpose.

There are several configurations that the film and tape can take. First, and the least expensive, is to wrap the ¼" tape with the picture film, but since sync can only be established during rewind, in this mode all syncing must be done tail first.

Unless a work print is being used, the abrasive action of the tape oxide against the film will be objectionable. The use of a liner between the tape oxide and film, such as Scotch 23-W, will stop the scratching, but unless the liner is used out of a bin, another torque motor must be used to hold the reel of liner.

The second configuration—and by far the best—requires a two or more gang synchronizer. Initial sync can be established at the head or tail of the film.

The synchronizer is used in exactly the same way as if magnetic full-coat were used. The sprocket closest to the operator (front gang) carries white leader or light-struck film instead of the usual magnetic film. The other sprocket (2nd gang) carries the picture, as shown in ILLUSTRATION B.

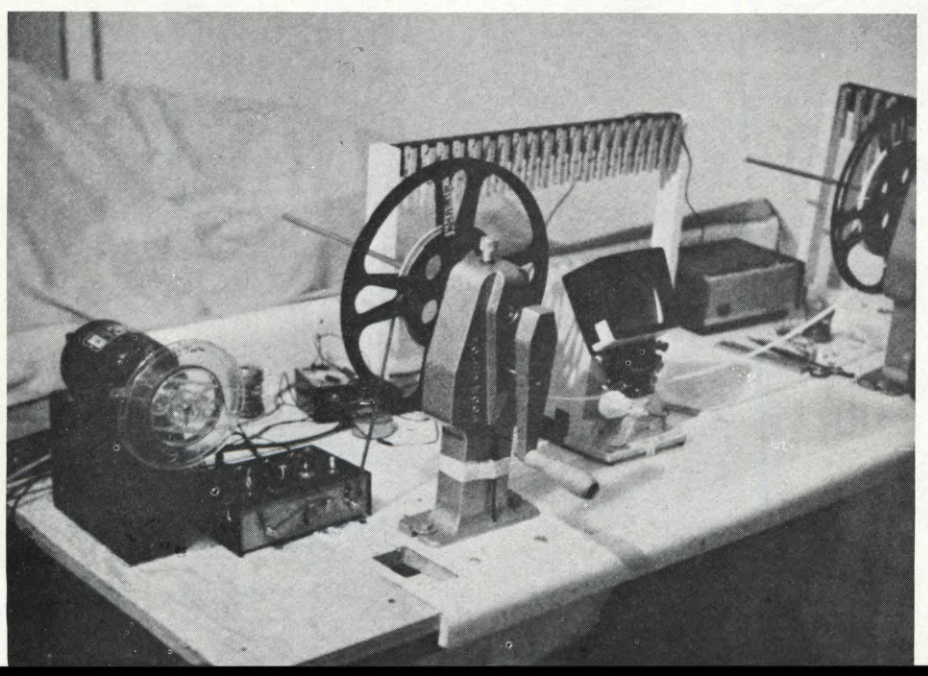
During the editing process, the white leader is never cut and is always used over again. Think of the leader as a base or support which is only used to carry the ¼" tape. Also, to further grasp the idea of wrapping the tape with leader or film, think of it as you would a sound stripe on the film, except that it's a removable sound stripe!

During pulsing of the tape the leader is run through the film viewer, which is placed in line with the first sprocket for pulsing only. Afterwards it's moved back in line with the second sprocket. Because the tape is wrapped with white leader instead of picture, the soundtrack can be moved independently from the picture.

To transfer sound TO and FROM the ¼" tape requires some recorder modification. The recorder needs an added pulse head that scans the lower fourth of the tape and a variable speed control must be used. I have found that with most AC motor-powered tape decks it hasn't been necessary to cut in to the motor circuit at all. Instead, the speed control, which is actually a frequency changer, is plugged into the power line and then the recorder is plugged into the speed control, changing the frequency fed to the recorder from about 48 hz to 56 hz. When the recorder is set at its 3¾ ips speed, this allows Super-8 film speeds of 3 and 4 ips, which is equal to 18 and 24 frames per second. Any AC motor can have its speed changed by changing the frequency being fed to it. AC motors are not very susceptible to having their speed changed by varying the voltage like a DC motor would.

Since the pulses are recorded on the tape as it's cranked past the pulse head on the editing bench, there is a lot of wow and flutter and this makes automatic phaselock auto-sync impossible. However, the pulses are fully adequate for

ILLUSTRATION A



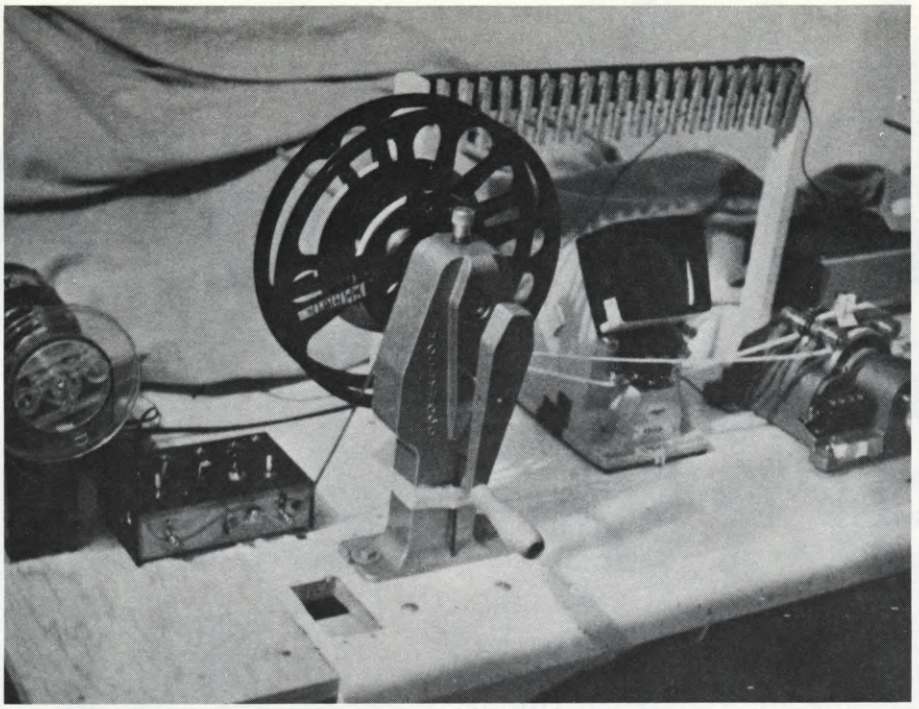


ILLUSTRATION B

strobe sync or sync meter transfer. It is also possible to run the tape with a mechanical interlock with a projector for double-band projection in much the same way that a selsyn interlock is used in 16mm between a magnetic film recorder and projector, and it allows all the same advantages—such as, rock and roll, sync start and stop, etc. Refer to ILLUSTRATION C.

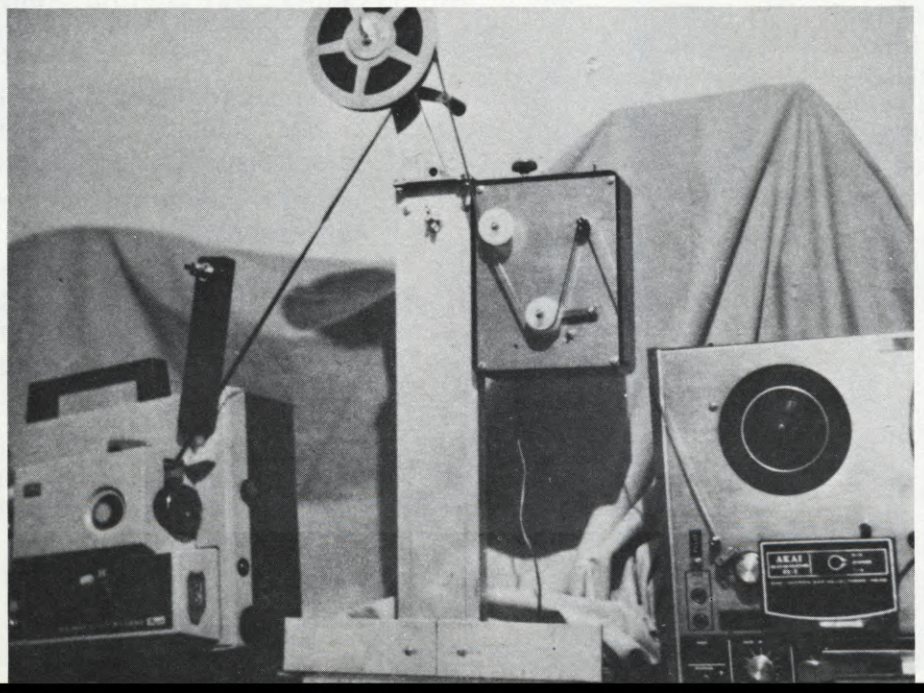
There are several ways to make the sound transfer. If the pulse recorder used during shooting is self resolving, sync it to the projector and use the mechanical interlock to sync the ¼" tape to the same projector, or display the strobe pattern from the ¼" editing tape against the projector sprocket and vary the speed of the editing tape recorder to keep the strobe pattern motionless.

A sync phase meter can be used—such as the one sold by Farnell-Tandberg in England—which will compare pulses and shows the state of sync on the meter dial.

When more than one edited sound track is needed, each one is edited singly with the picture and then each track is transferred to either a 4-channel recorder which allows three separate sound tracks and the fourth track for the sync pulse, or mix-down to a recorder that has a sound on sound feature and has an added pulse head.

For more information on how to put a ¼" tape editing system together, write: John D. Werner, 1168 S. Washington St., Denver, Colo. 80210. ■

ILLUSTRATION C



PRODUCTION POINTS OF VIEW
Continued from Page 663

schedule), that was out of the question.

I came back with a summary of this and 3,000 still photographs carefully laid out in folders to show physical and emotional relationships between various proposed location sites. I also had sequential stills to show Blake what he would get if he were to make a long panaround in a certain location.

When he asked me where I thought we should shoot, I said "Hongapore"—that being a play on words to indicate that both Hong Kong and Singapore offered a lot, with Hong Kong having the edge by about 51 to 49 in terms of workability.

From all the reports we could gather, it appeared that the Hong Kong weather is best in the fall season, but is still okay through February and possibly until the end of March. After that the monsoon season begins to set in. We had planned to go there early in February and move back to Europe in March. When I got back to London, I said, "I think we should try to get there as early as possible, without jeopardizing what we are shooting in London, but let's not waste any time, because it appears that the monsoons may start early this year." In retrospect, it turned out to be very much that way. We had only 12 hours of sunshine during the entire month of March and only a bit more than that in February. Of course, weatherwise, things were very strange all over the world. Film companies were being flooded out by incessant rain in California. In England, tanks were being used to rescue people from the snow. We just happened to be caught in that web where the sun wouldn't shine in Hong Kong.

On top of that, we didn't find out until a bit late that fireworks can no longer be used in Hong Kong, because of the possibility of inciting riots. That meant that we wouldn't be able to film the full-blown Chinese New Year celebration that we were hoping for.

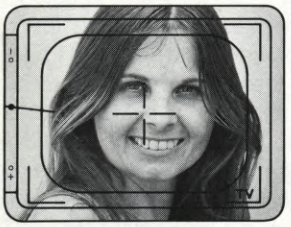
In any event, we did choose Hong Kong and we flew in a group from London that included 15 of the cast and 80 crew members, who would later be augmented by about 40 local Chinese technicians.

I might add that the Far East is a tough place to get to from London. It's a long, tiring flight—25 to 30 hours minimum—and you have to plan this with rest days and the considerable time change in mind.

One of the key things you look for when going on a distant location is accommodations where the crew will really be comfortable. Will they have a place to stay in which they will feel at ease, where they can get quick meals and room service? If

Continued on Page 692

A quick look at the Arriflex 16SR production camera system:



With your eye at the 16SR's eyepiece, you can frame, focus *and* set the f/stop. Fast.

Accurate readings

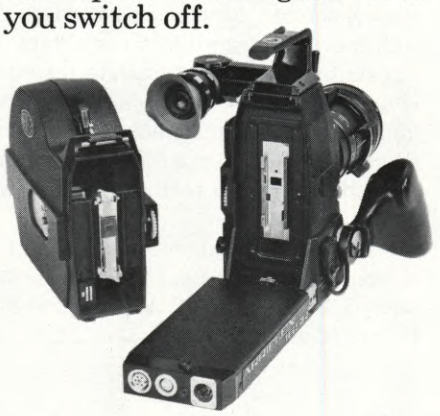
Through-the-lens readings tell you precisely how much light is getting to the film. ±2 stops, visible in the finder. Range is 24–48 fps, 16–500 ASA.

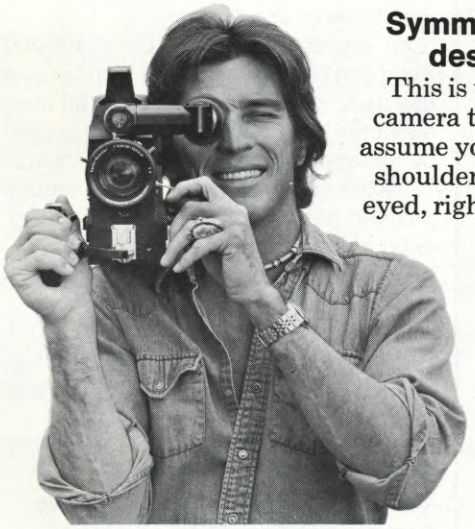
Fiber optic focussing screen

Its better light transmission makes viewing easier at low levels and small apertures. Less light scatter and no grain result in a sharper finder image with even edge-to-edge brightness.

Automatic iris

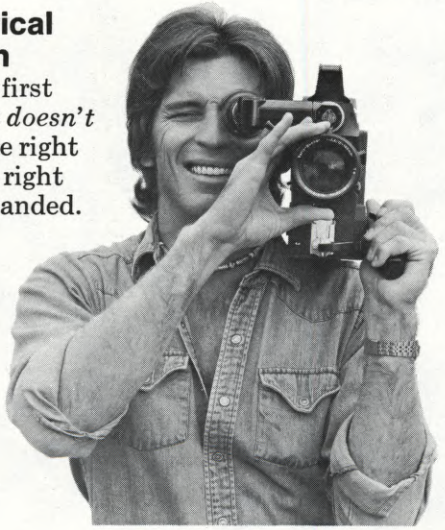
With an auto-iris lens mounted, the 16SR stops the lens down to your pre-set f/stop when you switch on, and opens wide again when you switch off.





Symmetrical design

This is the first camera that *doesn't* assume you're right shouldered, right eyed, right-handed.



Four T1.3 Zeiss lenses, and 22 others

In addition to the four super-speeds, there's a choice of fifteen fixed lenses, including an Angenieux 5.9mm. And there are seven zoom lenses in the Arri steel bayonet mount.

Electronics & Crystal

At left are the 16SR's magazine and body. Inside the flat base are electronic integrated circuits for crystal sync, start-mark, off-speed light and slave operation.

Motor & speeds

The 12V DC motor is built into the body, just below the lens mount. No bulges. Off sync speed, a red light shows in the finder. There's a variable-speed accessory – 5 to 75 fps.

Magazine changes without touching film

It takes about ten seconds. Snap off the old magazine, check the aperture, snap on the the new one. No threading, no loop to form.

That's all done when you *load* the magazine – which is also fast and easy. All you do

With 10-100mm Zeiss lens and 400 foot magazine as seen here, the 16SR is 15½ ins. long and weighs 14½ lbs. 3 feet from the film plane, sound level measures only 29 dB/A.

Video Monitor

Video adapter (visible on right side of camera) fits onto the 16SR easily, runs on 12VDC and works with most remote TV monitors.

in the dark: put the roll on the core spindle, slide the film end out, close the feed side lid. The entire loop is visible as you form it, in daylight.

Magazine locks

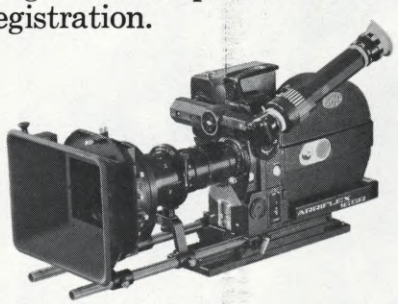
When you snap it on, the magazine is locked into place automatically, at *three* points. And its bottom rests against the camera's base.

Film channel bars

On each side of the aperture is a hardened steel guide-rail bar. They fit against the magazine's face plate, forming a fixed film channel. Only at the aperture does the film make contact with the pressure plate.

Register-pin movement

The 16SR uses a completely new compensating link film transport design with an independent registration-pin. Positive action control at *every stage* of film pull-down and registration.



Bridge Plate & Matte Box

Seen above, the 16SR is mounted on the Arri Bridge Plate, which is adjustable for balance. The Bridge Plate's rods are supporting both a long zoom lens and the 16SR Production Matte Box, which has two rotating 4 x 4 inch filter stages. Note also the 7 inch Finder Extension.

Versatile viewfinder and on-board battery

That's the battery, on the back of the camera. It drives about 2,000 feet. No cables. The finder rotates to left and right *and* it rotates 360° parallel to the camera's side. And the eyepiece swivels 25° *out* from the side.

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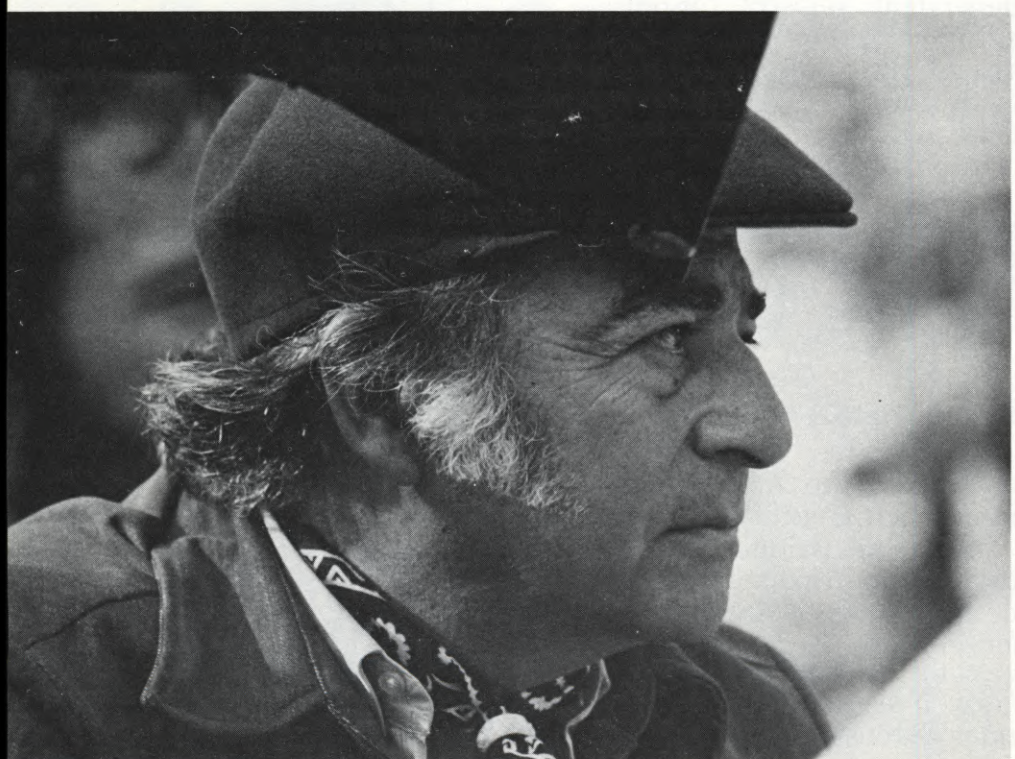
AN AMERICAN FILM INSTITUTE SEMINAR WITH GERALD HIRSCHFELD, ASC

PART II

A versatile and highly skilled cinematographer shares his considerable expertise with Fellows of the A.F.I.

Director of Photography Gerald Hirschfeld, ASC, was originally a New York cinematographer. Now based in Hollywood, he works on both coasts. (BELOW) Hirschfeld and crew at work with director Sidney Lumet on "CHILD'S PLAY". The same director-cinematographer team also made "FAIL SAFE".



What follows is the concluding segment of a seminar sponsored by the American Film Institute (West) for Fellows of its Center for Advanced Film Studies.

The seminar featured veteran cinematographer Gerald Hirschfeld, ASC, following a screening of "YOUNG FRANKENSTEIN", on which he functioned as Director of Photography.

QUESTION: I'd like to ask about an area that we get involved in here at the American Film Institute, though on a much smaller scale: the obligation of the cinematographer to the producer and director, and the conflicts you run into when you have such terribly tight shooting schedules. Have there been times when you've had to sacrifice the lighting to the greater demands of the production, because of time and budget?

HIRSCHFELD: I get very emotional about that actually.

SCHWARTZ: It's the story of his life.

HIRSCHFELD: Yes. What's happened in the past 15 to 20 years is that the pressure of the producer and the director on the cameraman has increased a thousandfold. Not because it was a whim of theirs, but because the labor costs of making a film are so high. The studios are continuously trying to reduce the labor budget that is allowed for a film. Time is really of the essence. You are asked as a cinematographer to do things that you really don't want to do. You know shots are not going to match. On the other hand, you can't just sit around waiting for the sun to come out, or for a cloud to hit the right spot in the sky. You find out that if you're going to be very obstinate about it and you're going to wait for the optimum condition in which to photograph, you may get hired to do a picture every two years. Ideally, you'd like to have a director who could say, "I want every scene to be perfect and I've got the budget." or "It's a small enough crew and the budget will allow us to wait." There aren't those kinds of jobs around really. So what you have to do is take an adverse light condition and make it match as best you can. The better you do that, the more jobs you're going to have. I just finished a film—

stand why. I'm sure you're studying about this, learning about it and experiencing it. It's much easier for them, because they can build the dramatic reaction of actors. They'll start shooting that way and you'll look off to the horizon and see clouds starting to build up there. You know that in about an hour, or two, you'll start losing your light. Now you'll have to assert yourself. You'll have to go to the director and say, "I think we may be in trouble later. I think you should get the end of the sequences now where everybody runs out of the stadium. We need the long shot, because we may not be able to get it later. I can always light the close-ups, but I may not be able to light the long shots." At that point they have to make their decision. At least you've made them aware now. That's one of the things you have to do. Your eyes are not only on the scene that is in front of you, but also on what's coming up on the schedule. You have to do a little bit of your own thinking, just as Howard mentioned. And you've got to watch the sky.

(LEFT) Shooting "THE INCIDENT". (RIGHT) With director Frank Perry.

QUESTION: Can you tell me a little bit about your use of filters and the lab? How did you achieve the look in "TWO MINUTE WARNING"?

HIRSCHFELD: When that picture was timed, I was not 100 percent satisfied with the results. There were many reasons. I felt it was not matched as well as I would have liked it. Number one, I was not around when the timing was done. I was off on another film. But the director basically knew what I was looking for, because I was trying to do what he wanted. He wanted to desaturate the color on that picture. I used low-contrast filters. He really wanted it to look like this thing was happening and there was some guy loose there with a camera, just kind of recording it.

SCHWARTZ: This was "TWO MINUTE WARNING"?

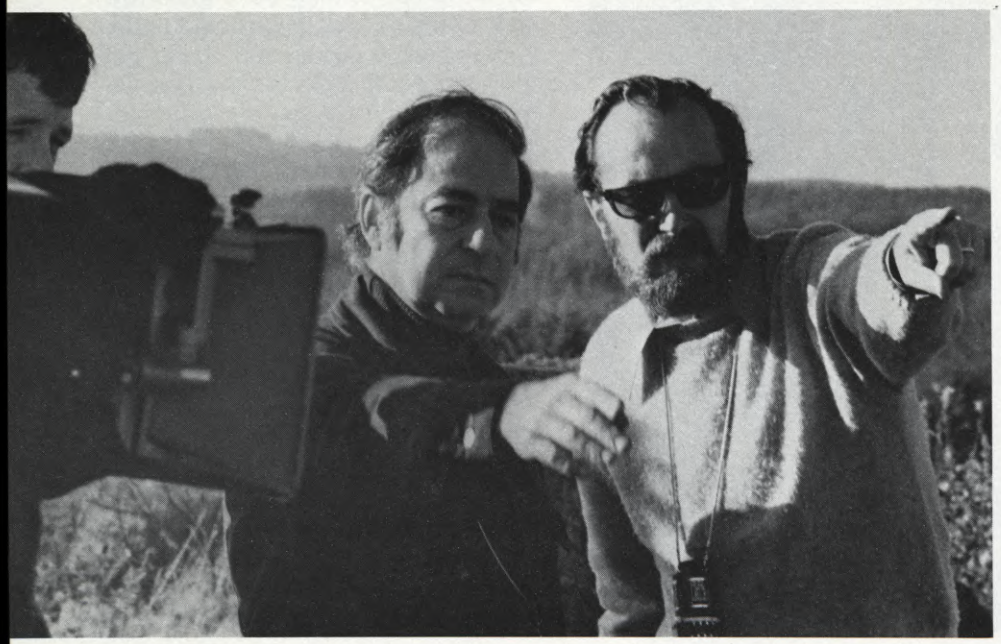
HIRSCHFELD: Yes. The question was about that film. He didn't want a polished look at all—a really completely unpolished look. On top of using low-contrast filters, I also flashed the film to further reduce the contrast and the color saturation. The big problem that I didn't discover until after it was done was that very often I was using anywhere from three to five cameras and I found out much to my chagrin that the filters I was getting didn't match. I had decided on a low-contrast #2 filter and I had three or four of them. As it turned out, one was equal to a #1, one was equal to a #3, and the other matched the #2. I didn't know about this until we began to shoot, because in the tests, I was working with one set of filters. I was finding out just what I wanted. We also learned from that experience.

QUESTION: Were there any differences because of the variations in the lenses themselves?

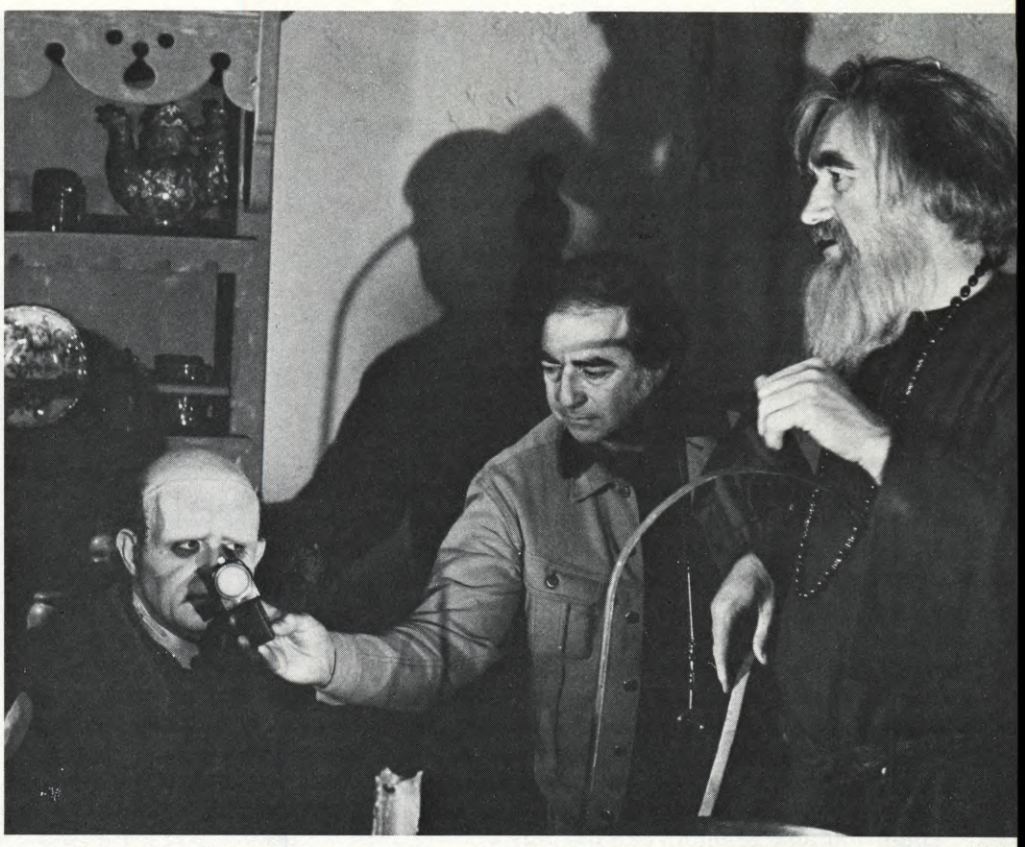
HIRSCHFELD: There probably were some instances of that. The biggest difference is when you put a zoom lens on, as compared to a prime lens. Usually, that's your biggest difference. As I said, with five different cameras and different lenses on them, we always had problems. Sometimes I didn't know what lenses we were getting. I knew the focal lengths, because I would order them. I tried basically to have, for instance, two 50mm lenses, two 35's and two 75's; and then filled in all the rest. I knew that with this one full set of lenses and a couple of duplicates, I had enough to put the same set of lenses on three, four, or five cameras. They had different focal lengths on them, besides being in different positions. The other thing is that the way your light hits the subject will give you a different look, too. I was counting on doing a lot of the balancing up in the laboratory. I just wasn't able to do it.

Continued on Page 689

In England with director Gilbert Cates for "SUMMER WISHES, WINTER DREAMS".



some of you might have seen it–called "TWO MINUTE WARNING". We had shots in which Jack Klugman gets shot by a sniper. He's sitting in the backlit side of the stadium. The stadium had a peculiar situation–sun on one side and shade on the other. It was the Los Angeles Coliseum. To really bring it right to the point of what your question was, it was Jack Klugman's last day on his contract. The overage that some of these actors get can be fantastic amounts of money. It can be $25,000 or $50,000 a day, because they might have another commitment, and they figured they're going to be finished with the picture at that time. So come "hell or highwater" they're going to get rid of that actor. And various things can go wrong that are in no way the fault of the cinematographer. It could be that the generator burns out, or someone is sick, or a prop is late, and you're delayed and what-not. We actually ended up shooting the end of that scene when it was black outside. It was night, but I had to make it look like day in order to match in. I would have looked like a fool if I had said, "I'm sorry. We can't do it." The only thing I could have said if the director wanted a long shot was: "No way can I make this a long shot. I don't have enough lighting equipment here." The other thing you have to realize is that you've got to know your business. The more you know what you can get away with in the matching process, the better off you are, because you know where you can pull a few tricks out of the bag. That's where experience comes in.



Measuring light on a sad-looking monster for "YOUNG FRANKENSTEIN".

SCHWARTZ: With the schedules as tight as they are, you'll go out and be given a day-and-a-half's work to do in a day. This happens frequently. Getting into this night-for-day situation, what he mentioned about long shots is what you have to tell the director you can't do. There's just no way you can lighten the sky when it's dark. You have to be a little bit anticipatory about the kinds of problems you're going to get into. When you get down to those last couple of sequences, you have to be spotting a place where you can be shooting the close-ups; against the building, against the truck, against something. You have to tell them, "Now we're not going to have time to get this whole day's work in. We're not coming back tomorrow so it would be nice if you could figure a way to stage this so that we can get the long shots now for the last sequences. Then we can move in later and play the close shots against the building or something like that." So you have to be cognizant of all these situations, like Jerry said, because of the pressures now that you have with the scheduling and the fact that costs have become so immense compared to what they were. In the early days, when it didn't matter how long they took, they didn't even schedule pictures. They just went out and shot pictures. Schedules came along as costs went up, you know. In the early days, it just didn't matter.

Chic *chapeaux* in Belgium for "SUMMER WISHES, WINTER DREAMS".

HIRSCHFELD: Yes. I'm glad you brought that up, Howard. Directors love to shoot in continuity. You can under-

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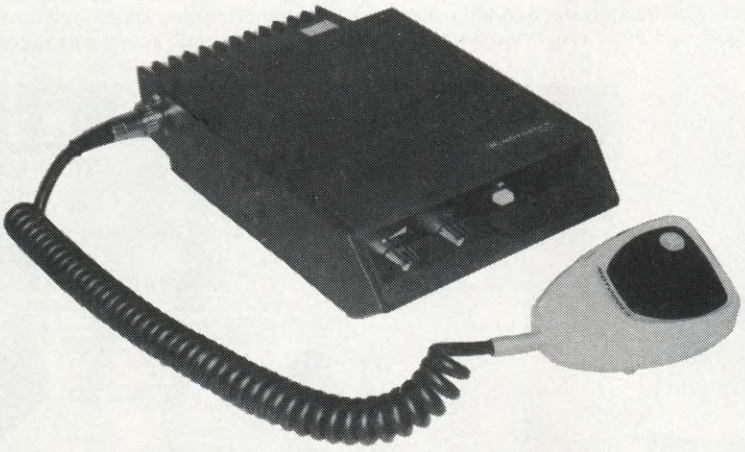

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"PINK PANTHER" LOCATION
Continued from Page 652

cially happy to meet up again with the stuntmen—a clutch of very tough, very good-natured extroverts (several with lovely Cockney accents), who are great fun. The last time I saw most of them they were falling off horses on that very same "Persian pampas" in the course of re-staging 2,500-year-old battles for the cameras (one of which I ended up operating).

Director of Photography Ernie Day, one of the nicest blokes ever, I had met several times before when he was operating for Freddie Young. Then there is Executive Producer Tony Adams, whom I first met at the bottom of a 1,200-foot Georgia gorge during the filming of "DELIVERANCE". Expatriot American Publicity Director Lindsey Jones I last saw on the wild Moroccan desert location where "MOHAMMAD—THE MESSENGER OF GOD" was being shot. Finally, there is a warm welcome from Blake Edwards and his wife, the gracious Julie Andrews.

All in all, this group is like one big family. They have worked together so often that they not only function most efficiently as a team, but there is an easygoing camaraderie between them that makes them fun to be around.

The weather, however, is no fun at all. It's still incredibly cold—so cold, in fact, that the American Stunt Arranger, Dick Crockett (a droll fellow whom I've met before on several locations) very kindly buys several of us pairs of cloth gloves to wear (at 20 cents American per pair, the price is right).

Organized Mayhem

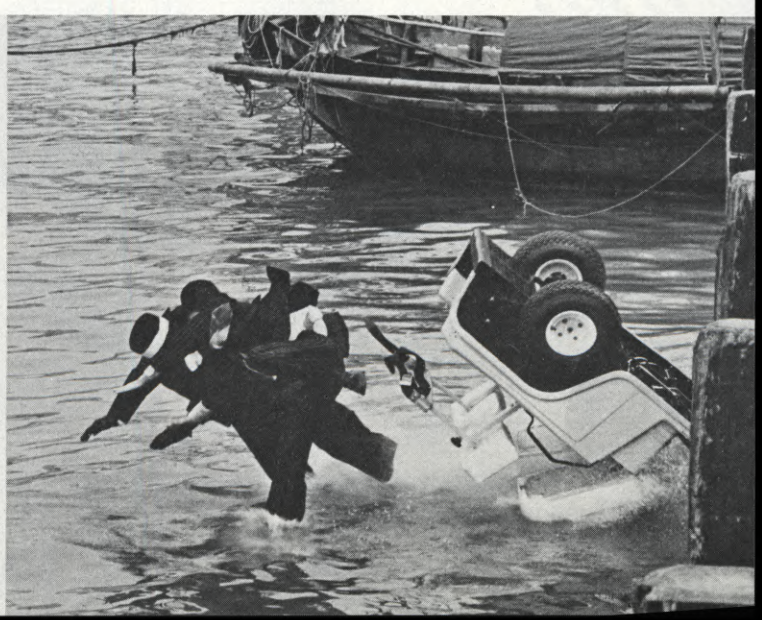
The sequence at hand is a very tricky one involving crashes and close encounters between multiple vehicles, including: a black Mercedes limousine (full of "French Connection" hoods), an ice cream cart (complete with umbrella), a police car, a taxicab and a golf cart with "Lee-Kee Boatyard" lettered on the front.

Multiple cameras (one atop a huge equipment truck) are set up to capture the action from several angles. Blake Edwards calls for a run-through and the expert stunt drivers go through several rehearsals with simulated crashes, stopping their vehicles within fractions of an inch of one another. For the actual take, they crash into and ricochet off each other with harrowing realism.

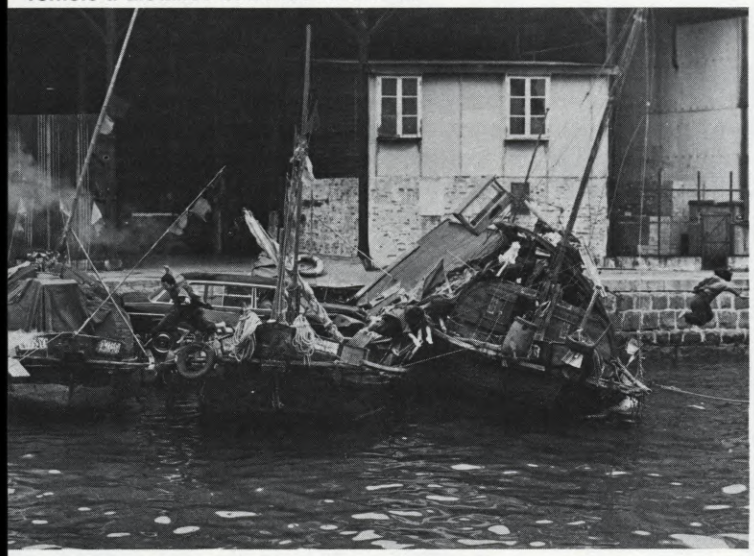
Blake and the crew check the action out on the video monitor set up to play back the scene simultaneously recorded on tape along with the film image. It's none too clear of a picture, but it suffices to assure the director that the action is what he wants. It's a "print" take—and lucky, too, because you could run out of vehicles very fast retaking this kind of action.

Speaking of action, the Pink Panther films have become increasingly noted for broad physical goings-on, and, having read the hilarious script the night before, I am convinced that "REVENGE" will be the *most* physical of the series. However, the action is of a very special kind. The violence depicted—and there is a considerable amount of that—is strictly cartoon-type violence, as a result of which nobody ever really gets hurt. Characters (and especially the klutzy

(ABOVE LEFT) Sellers and Burt Kwouk (as Cato) come whipping around a corner into the dockyard slightly out of control. (BELOW) What happened next wasn't in the script. Clouseau was simply supposed to fall overboard, but stunt doubles Malcolm Weaver and Joe Dunne got carried away, dumping themselves and the golf cart into Hong Kong harbor. Since this "accidental" scene was much funnier than the one in the script, it was left in the picture.



Sequential photographs showing the most spectacular stunt in the film. A Mercedes limousine goes sailing off the end of the wharf, overshoots two Chinese junks, and lands squarely on the deck of the third. What made the stunt so difficult was the fact that the limousine had to slow down to turn into the area and, being a heavy vehicle (but minus a high-powered engine), it was difficult to gain enough speed within a short stretch to make it "fly" the required distance. Nevertheless, the highly skilled driver managed it somehow, propelling the vehicle a distance of 55 feet airborne.



Clouseau) are subjected to horrendous drubbings, only to appear in the following sequence miraculously reconstituted and full of energy—with perhaps only a Bandaid or a medium-black eye to indicate they are a little the worse for wear. In other words, it's make-believe mayhem and all in good fun, as opposed to the super-realistic and all-too-gory violence that clutters our screens these days.

Off the Deep End

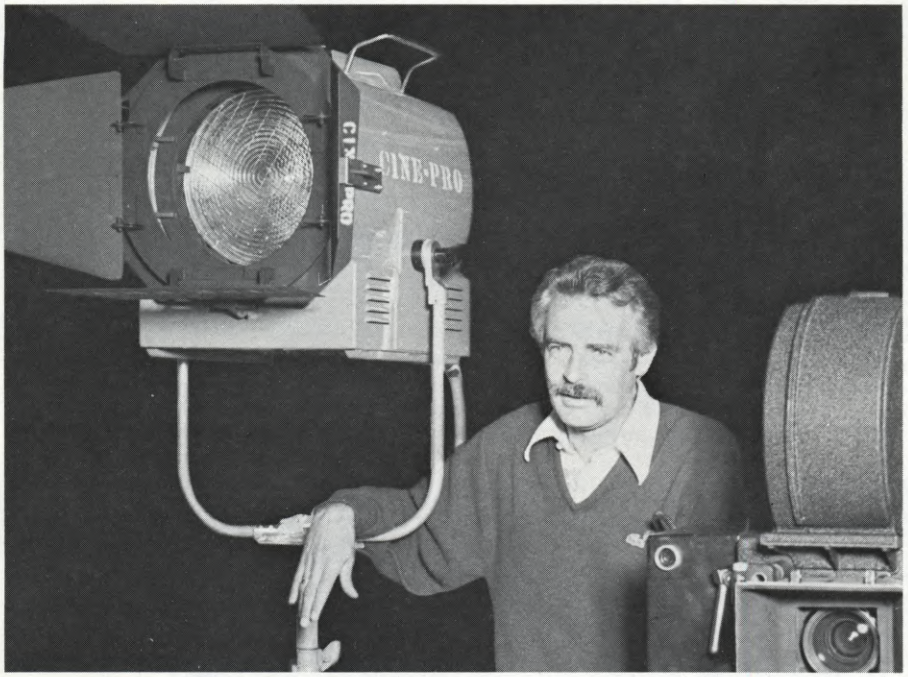
Lunch on location at dockside in Hong Kong is rather unique, because there isn't any—not, at least, in the usual sense, where everybody breaks at more or less the same time and clusters around a catering truck for hot food to be consumed at tables set up nearby.

Here there is what is known as a "running lunch", which means that, starting early in the morning, there is a groaning board replete with an incredible *smörgasbord* of widely diversified tasty treats. These range all the way from local Chinese specialties (some of which I'd rather not ask about) to McDonald's cheeseburgers—which, oddly enough, seem to be more popular with the Chinese crew members than with the Occidentals. At any rate, nobody ever calls lunch, and there are obviously no meal penalties. The procedure is to saunter over to this moveable feast between set-ups or when a stunt is being rigged and feed your face. For someone addicted to non-stop noshing, it's like being in hog heaven.

This is the day when they begin filming that segment of the climactic chase sequence in which several vehicles overshoot the dock and go plunging into the drink. Scheduled to go off the deep end first is Malcolm Weaver doubling Burt Kwouk (as Cato, Clouseau's karate-nutty man-servant). His vehicle is a ridiculous little ice cream cart, with a jaunty umbrella perched on top.

Continued on Page 719

Rugged stuntmen from Britain, Eddie Stacey and Dinny Powell, take a break between bouts of risking life and limb. Stacey is the superb stunt driver who made the spectacular leap in the Mercedes. He does not, however, consider himself a specialist at this sort of thing—but, rather, an "all-around" stuntman.



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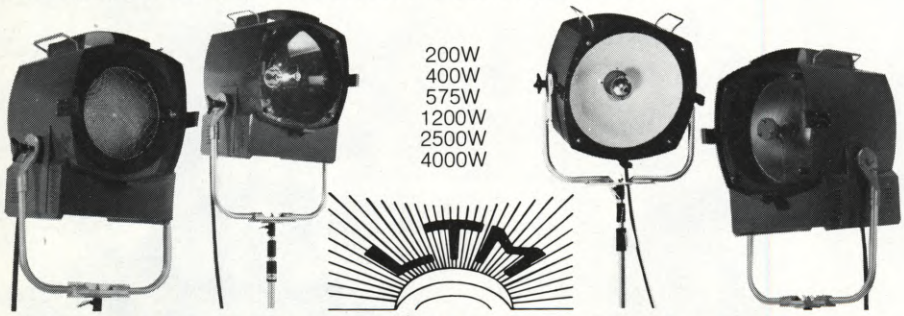

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Continued from Page 671

taken care of with a voice, but now it all has to be done in action—so he's a much more difficult type of character to work with.

QUESTION: The fact that he is identified so closely with the Pink Panther theme, and variations of that kind of music, has helped to characterize him, hasn't it?

DE PATIE: Yes. Hank Mancini's music is perfectly tailored to the character and we've used it all through the years—in part, anyway—in everything we've done with the Panther. It was very funny when we did the original title. We said, "What are you going to do, Hank?" He said, "I don't know yet what it's going to be." So I said, "Give us a tempo, anyway." He snapped his fingers a couple of times and said, "That's about it." Then he walked out. He was so casual about the whole thing.

QUESTION: Do you animate to the music?

DE PATIE: Usually we do animate to a track, but in the case of the Panther it's really the other way around. Since there is no dialogue, the music is added after the picture is put together.

QUESTION: There's another cartoon character we usually forget about that also came from Blake Edwards and that's "THE INSPECTOR". We did the titles for "A SHOT IN THE DARK" and we concentrated on the character of Inspector Clouseau. The result was a series of cartoon shorts based on him.

DE PATIE: He's the character originated by Peter Sellers in the first Pink Panther feature, of course, but while he's done well in his own right, he's never been as popular as the Panther. I guess we've made 34 or 35 of those. The Panther and the Inspector are kept separate in the cartoon shorts. We've never had the two of them together in a cartoon. Only in the main titles for the features do they work together.

QUESTION: When it comes to conceiving a title sequence for one of those features, how do you approach it?

FRELENG: Well, we usually start out by reading the script to see if we can get some abstract ideas from that. Then we try to integrate those ideas into the form

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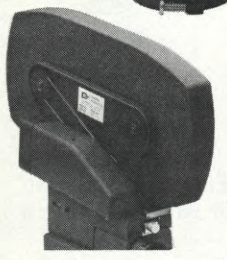

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of a title. Everybody wants a title that's different from the one the other guy's had.

DE PATIE: Actually, working on a title sequence is very much like working on a cartoon short, because both are based on a series of gag sequences. You do a storyboard for a title and the technique is much the same as that for working on a short. In fact, that's what it is. Our cartoon shorts run six minutes in length. We've been laughing about the fact that the main title we are delivering for "REVENGE OF THE PINK PANTHER" runs 433 feet. Five minutes is 450 feet—so, as you can see, we're getting pretty close to the cartoon short length. However, it's quite entertaining and I don't think it's going to drag at all.

QUESTION: If your cartoon shorts are six minutes long, how do you program that odd length for television?

DE PATIE: What we do for television is put three of them together and add bridging material between them to give them a kind of continuity. Then they are ready for airing.

QUESTION: Do you make animated titles for many features besides the Pink Panther pictures?

DE PATIE: When we first started in business we did a lot of title sequences—and not just for comedies—but in recent years we really haven't, because we've been more into the production of series and specials and what have you.

FRELENG: I remember that once Billy Wilder asked us to come over to discuss doing a title for him. But then he suddenly said, "I don't want the title to be better than my picture." So he cancelled it.

QUESTION: How "real" is the Pink Panther character to you?

DE PATIE: He's got a little bit of both of us in him.

FRELENG: But he's better than a child; he makes a living for us.

DE PATIE: It's been really gratifying to see him take off in such an international way. Everywhere you travel—I don't care where it is in the world—you see the Pink Panther, either in comic book form, or a stuffed doll, or on a movie marquee, or something else. He's everywhere you go.

FRELENG: He presents no language barrier, so he's better than some of the other characters in that he can be distributed anywhere.

QUESTION: Blake Edwards and the company shooting "REVENGE OF THE PINK PANTHER" have been under tremendous time pressure to make the release date for the film. Have you been under the same pressure on the title sequence?

DE PATIE: It's been pretty comfortable this time; we really haven't been rushed on it. The title itself has not been the problem; it's been the ad campaign. We did 10 or 12 printed ads for the picture and then they decided those weren't what they wanted, so we were really under the gun to do them over.

FRELENG: There was a lot of reworking on the title, too. Not the action part, but legal things, and names in the wrong order—that sort of thing. Dyan Cannon decided that she wanted a box around her name and Mancini wanted just "Music by" and they kept changing and changing. There just wasn't room for some of the things they wanted.

DE PATIE: It's very aggravating—that part of it—because it does change on practically a day-to-day basis.

QUESTION: What did you mean by "legal things"?

FRELENG: Well, there were the names of three guys—the writers—and we wanted to put their names on the screen as if they were being typed on a typewriter—one letter at a time. But legally you can't do that, because the first name will be on the screen longer, since it is fully exposed while you are typing the second name. Also, one name has 20 letters, while the second name has only 12 letters, which means that the 12-letter name would be on the screen a shorter time than the 20-letter name. So we had to drop the whole thing, and it ruined the gag really.

Wedged into a tiny cubicle cluttered with all manner of variegated objects (including a bicycle) is the man who really makes the Pink Panther come to life: director Art Leonardi. Quiet, soft-spoken, the very model of a solid citizen, there is, nevertheless, an undercurrent of zaniness about him that makes him able to identify closely with the droll fantasy of a

Continued on Page 698

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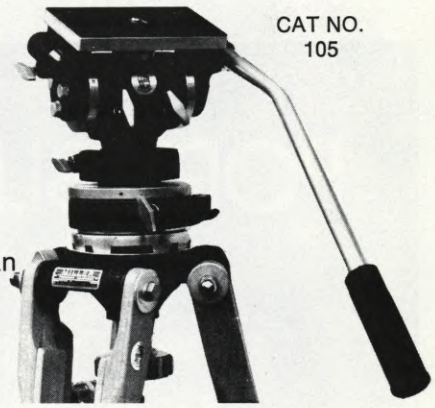

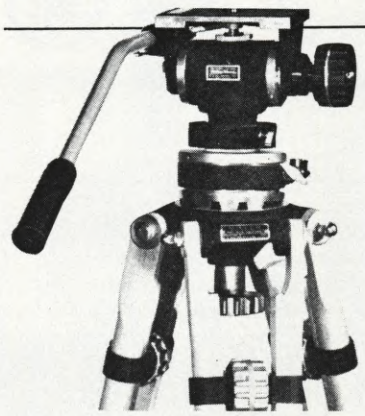

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Continued from Page 680

COMMENT: I really liked that gun segment you developed for the picture.

HIRSCHFELD: All those scenes were actually shot on camera. There were no opticals in those. I was quite put out when I saw the film the first time. One of the first end credits that comes up is Special Photographic Effects by Albert Whitlock, who is really a master craftsman. I figured, "Now everybody's going to figure out that those telescopic shots were all done by the matte department."

SCHWARTZ: He actually does the matte paintings.

HIRSCHFELD: What he did was put in about 10,000 people at one end of the stadium, because those seats were empty. The shot I'm talking about is the one when Charlton Heston first looks at the game from his point of view after he arrives at the stadium. All those seats were empty because they're the worst seats in the stadium. So Whitlock put all the people in there to fill them up.

QUESTION: Can you tell us how you made the rifle telescope shot?

HIRSCHFELD: It was actually a rifle telescope that I used. After reading the script two or three times, I realized that when you bring a rifle telescope up to your eye, you don't bring it right up against your eye. It's at least three inches away, because of the recoil. If you brought it right up to your eye, you'd get a black eye every time you fired the gun. So rifle telescopes are usually about three inches away from the eye. In that position you not only see the magnified image, but you also see peripherally around it. I said, "Using a round-hole matte is not right. It's not real." I decided to hang a rifle telescope down under the camera and bring it up to the lens, like on a hinged door. The mount was pivoted under the lens and the assistant cameraman had his hands full. There were three people working each of those shots, because the exposure had to change, the focus had to change and the telescope had to be manipulated. The operator, of course, was handling the camera. I put a handle under it and the action actually replicated that of a rifle scope. At the same time as that came up—at the precise moment—the focus had to shift from infinity to five feet. The exposure had to change two stops; that was my hand. The telescope also had the facility of zooming in. There was

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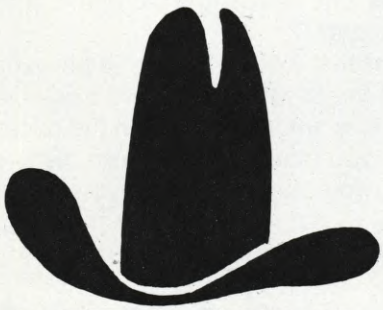

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a built-in zoom in the telescope itself. I would reach in there and zoom the telescope in. The operator was really on the spot. The first time when the two people on the bicycles get hit—they were easily a quarter of a mile away from us—he was to put the cross hairs on one of the people's shoulder. But, as a matter of fact, we had to do that shot over, because the first time he hit him in the behind instead of in the shoulder. I mean, the cross hairs were right there on his behind. I said, "That will never do." So we did it over.

QUESTION: It's usually pretty hard to hold a long telephoto lens absolutely steady unless you have it locked down. Did you have that problem with the rifle telescope?

HIRSCHFELD: Just the opposite. I said, "Listen, this shot should not be rock steady, because there's supposed to be someone holding the rifle." My operator did an interesting thing in order to give the shot the slight degree of unsteadiness to make it realistic. We put a six-foot extension on a crane in the stadium in order to get up high enough so that we would have the right point of view. It was a little bit unstable. We were really hanging in space up there. The operator devised a method of letting his foot hang down and swing free. It gave the telescope just a little bit of movement, which made it very realistic. The camera wasn't locked down, even though it was on a friction head.

QUESTION: Do I understand correctly that, in addition to the rifle telescope, there was also a conventional lens on the camera?

HIRSCHFELD: Yes, I had to do a little experimenting with lenses in order to find out which one would give me a good image through the telescope. Nothing happened easily.

QUESTION: Was that a wide-angle lens that you used?

HIRSCHFELD: No. It was a two-inch lens.

QUESTION: In shooting "TWO MINUTE WARNING" you had black and white film stock available, of course. But I'd like to ask hypothetically what you would do if you were assigned to shoot a picture for black and white release and, for some reason, you couldn't get black and white negative. In other words, could you shoot color negative and get a good black and

white print?

HIRSCHFELD: I've got to do that very thing on my next job. So I can let you know more exactly in a couple of months. Actually, the lab can pull the color out and give you a black and white print. As a matter of fact, just the other night on the Z Channel, they had "THAT'S ENTERTAINMENT PART II". Gene Kelly does a little dance routine that involves trying to get into black and white sequences of his early films. So he said, "What if we pull the blue out?" They had a lot of colors in the background and all of a sudden, the blue disappeared. And he said, "What if we lose the green?" I mean, he worked it out to a little routine, but he ended up with a black and white picture there from what had originally been a color film.

QUESTION: Was there a matter of several generations necessary to do this? What was the technique used in these sections?

HIRSCHFELD: I'm sure they made an optical out of it eventually, but this can be done with your printer light. Now, let me see. No, it probably was an optical and had to go through filtering stages.

SCHWARTZ: It's not difficult to do.

HIRSCHFELD: No. The labs can do that relatively easily. They have a fantastic device, the Hazeltine Timer, which is essentially a closed circuit television set-up. They take your color negative and, by reversing the polarity of the system, they change it from a negative to a positive. So you can actually get a preview of how the scene will look when it's printed. They've got three dials: a blue, a green and a red. They can shift the color balance. They're looking at a picture tube and they get what looks like a pleasing picture. They press a button and it punches this out onto a paper tape that feeds into a printing machine. It's as simple as that. You can sit there—because I've done this at the Hazeltine Timer—and start mixing. I was after a sepia-toned picture. I began to pull the blue out. Then I added a little more yellow, or a red and green combination. You can get any color you want in those prints. It's pretty much the same as adjusting color balance in a video tape operation. You can get any color on the monitor. There you do it electronically and here we do it just by shifting the balance of the light that's used for printing.

SCHWARTZ: So you really have super

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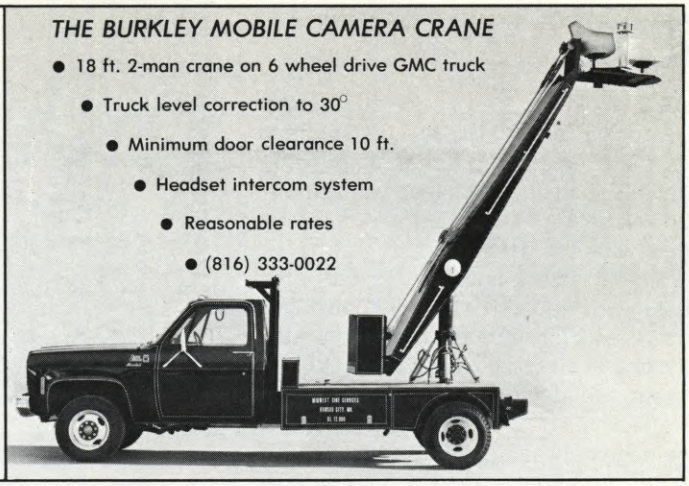

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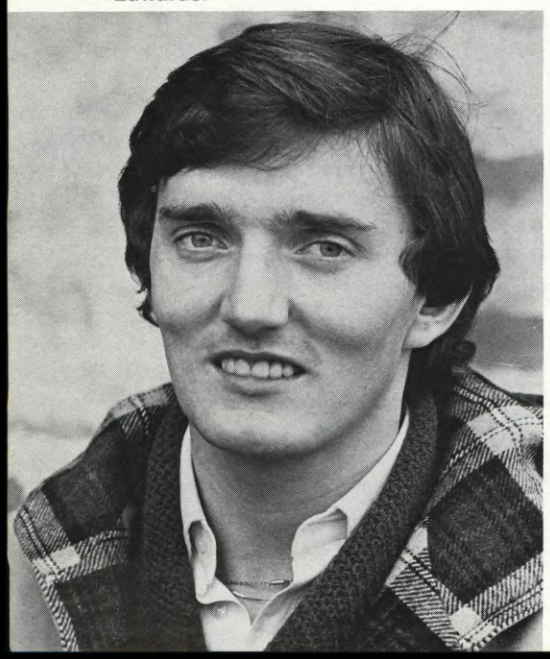
so, there will be less hassle and frustration on their part. I'm really concerned that the cinematographer, especially, have a good bed and sleep well, so that he will be bright and alert and doing his best work the next day.

At the same time, in this particular case, we needed a hotel that could also serve as a set in the picture. So, after looking at all of the major hotels in Hong Kong, we decided that the Excelsior Hotel would be a marvelous choice. The management said, "We'd like to have you here." And they extended full cooperation. Most importantly, the lobby offered a high degree of workability for the shooting that would have to be done there. Number one, it had a mezzanine around it, which meant that we would have an easy-access platform for mounting lights up high. Number two, it had two lobby entrances—one at the front and one on the side—which meant that if we had one of them tied up with filming, the other could still function as an entrance and exit for guests of the hotel.

We also needed a revolving door for the running gag in the script. There was no revolving door (only three or four hotels in Hong Kong have them, and they weren't suitable for other reasons), so I simply asked the hotel people if they would be willing to install a revolving door. They said, "Well, we've been thinking of doing that. Fine. Let's just put one in." So we joined forces and the film company paid a relatively small, but fair, portion of the cost and we put a revolving door in the front entrance. The Hong Kong workmen created a miracle. Within six days they had installed the revolving door—and all at the time of Chinese New Year, when it's difficult to get anything done.

Hard-working Associate Producer Ken Wales has been with Blake Edwards on many pictures over the years. For "REVENGE", he scouted locations in Taipei, Hong Kong, Singapore and Macau. After wrap of main unit filming in Hong Kong, he stayed behind to supervise Second Unit shooting of wild chase scenes through the crowded streets of the city.

Executive Producer Tony Adams finds it easy to "Think Pink", after having worked on three Pink Panther features with Blake Edwards.



Our big disappointment is that we weren't able to get the colorful Chinese New Year celebration that we had hoped for. In the first place, they just don't celebrate as much as they used to, and now it's more of a family celebration. Then, too, everyone we talked to came up with a different version of what happens on that holiday. I suppose it's similar to asking people what happens at our New Year. Some people stay at home; some go to nightclubs; some people go to the Rose Parade; other people go to parties.

On the positive side, Hong Kong offers excellent facilities to film production companies shooting there. The colony has five or six laboratories capable of processing 35mm color negative and two or three of them are really first-rate. We used the Union Lab mostly and they did fine work for us.

Eastman Kodak has an office in Hong Kong and their key personnel are extremely helpful in coordinating relationships between the film companies and the labs.

Salon Films, headed by Charles Wang, is Panavision's exclusive representative in the Orient and is very capable of meeting the needs of filmmakers working there. They have a good stock of Panaflexes, lenses and other accessories—even the Panaglide. If need be, they can get immediate back-up from Panavision in California, which is very reassuring.

The presence in Hong Kong of such large production organizations as Shaw Brothers and Golden Harvest means that the place is geared to top-grade professional filmmaking. The only thing missing is a large crane. It might pay Chapman to make one of their Nike or Titan cranes available, because there is a lot of production in Hong Kong.

As I said before, the weather was difficult all during the time that the First Unit was shooting in Hong Kong and, because they could not just sit and wait for good weather, after the first three weeks the First Unit went back to London to continue shooting. Anthony Squire came in to direct the Second Unit and together he and I worked to try to get the Hong Kong flavor that Blake wanted by shooting additional footage.

Our primary responsibility was to shoot the continuity tie-in scenes necessary to construct the marvelous climactic chase that involves Clouseau (disguised as The Godfather), Inspector Dreyfus, the Mafia, the French Connection and the Hong Kong police. Blake had already filmed the key scenes with the principal actors, but it was incumbent upon us to get the broader action scenes involving the stunt doubles. These were scenes which Blake would have shot himself, had he been able to wait for the weather.

Tony Squire staged a segment of the chase that involved interrupting a dragon dance. We had a marvelous 75-foot dragon, with the dance being performed by

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(LEFT) Dockyard locale in Kowloon served as site for climax of wild chase sequence. It involved multiple vehicles ramming into each other and flying off the dock into the water. Here a police car and a taxicab pile up. (CENTER) Peter Sellers, as Inspector Clouseau in "Godfather" disguise, flees the scene, pursued by operator with hand-held camera. (RIGHT) Crew sets up to shoot alternate of the same scene with camera mounted on a dolly.

(LEFT) Although Hong Kong has lost much of its native character through the proliferation of countless high-rises, the film crew was able to find a few crowded streets to serve as locations. (CENTER) A teeming, colorful marketplace is a bustling remnant of the "old" Hong Kong. (RIGHT) Although nearby Aberdeen has long since become a favorite tourist mecca, it is still "home" to thousands of Chinese who live their entire lives aboard sampans and other small boats.

(LEFT) A magnificent golden dragon guards the gateway to the Jumbo Floating Restaurant (CENTER) in Aberdeen. (RIGHT) The huge ornate structure is the largest and among the newest of palatial eating spots in the Aberdeen sector. Super-lavish and almost a caricature of old-time Chinese elegance, the Jumbo made a fine background for part of the chase sequence, immediately identifying the locale and establishing the fast-disappearing Chinese atmosphere of Hong Kong.

(LEFT) Festooned with several far-out incarnations of the Pink Panther was this Special Effects truck, used to haul equipment during the filming of "REVENGE OF THE PINK PANTHER". It was pretty enough to be in the picture, but didn't quite fit into the script. (RIGHT) Filming inside the lobby of the Excelsior Hotel, which completely lacked Chinese character until Production Designer Peter Mullins decorated it with Oriental chandeliers, wall hangings, gongs, etc.

Continued from Page 691

control now—much more than you ever had before.

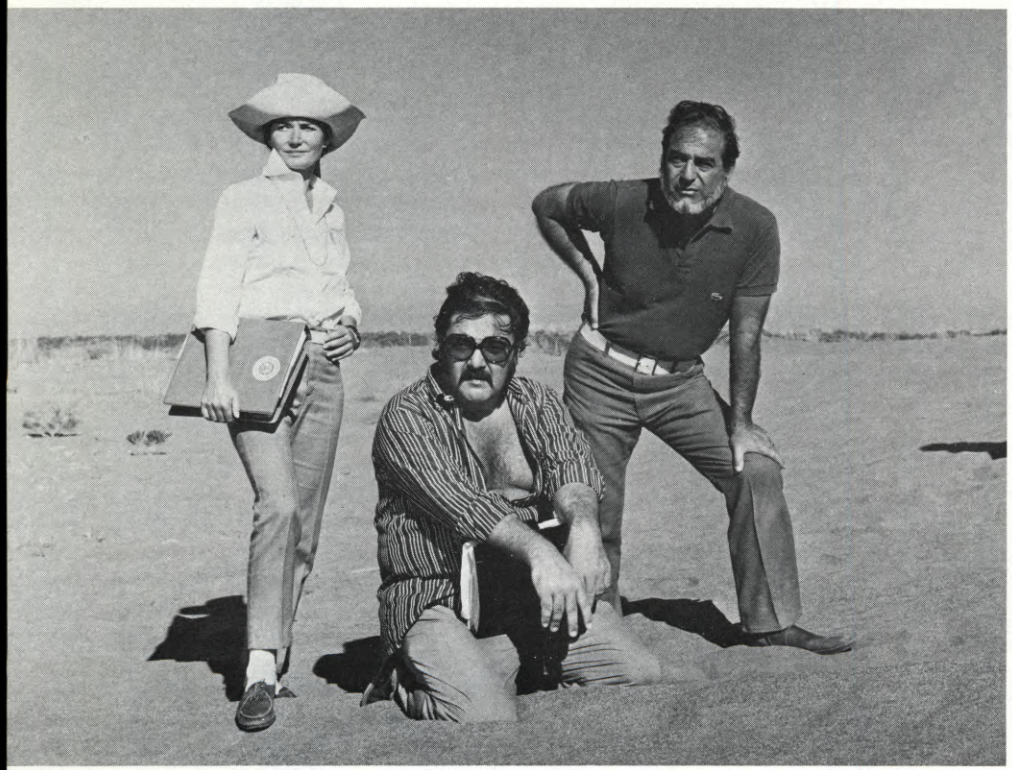
HIRSCHFELD: Yes. I'll tell you, I've had a three-color Spectra meter for a long time, but I'll never use it on a set. Any color shift that there is the lab can correct. I mean, there are times when you don't have enough exposure when you're shooting outdoors. I'll not hesitate to pull the 85 filter off the camera. You gain almost another stop that way, two-thirds of a stop. Then the lab color balances it. They don't have as much leeway as they might normally, but you get a very satisfactory print. Very often, if you didn't know the filter was missing, you wouldn't be aware of it.

QUESTION: Say you're shooting outside in a situation where it's bright sunlight and you're in a fairly open area and it's very contrasty. You're using lots of fill light, which I guess is the preferred way to reduce that contrast. What do you do in a situation like this? Say you don't have the full complement of reflectors and heavy fill lights. What technique would you use to reduce the contrast in that situation?

HIRSCHFELD: The only thing I think you could do is expose more for the shadows. That's about all you could do if you had nothing to use. I've even taken my meter case, which is an aluminum case, and in a close-up I've held that up and used it as a reflector. For example, a director may just pull a shot out of the hat. He'll say, "Look. We don't need anything but the camera, and we're just going off with you and the assistant." So I take no crew with me and we do the long shot, which was all that he said he wanted. But then he says, "Gee, I need a close-up. I have to see that expression." What do I do in a situation like that? I improvise a reflector by using my camera case, or a cardboard, or a piece of paper. It's amazing how much light you can reflect off of things like that. Or if you have none of these, all you can do is expose for the shadows.

On the set of "FAIL SAFE", directed by Sidney Lumet.

With director Frank Perry and Julia Tucker (Continuity) for "DOC".



SCHWARTZ: I'll tell you, something else that's very helpful is being able to flash. I don't know if any of you have seen the tests I did for Eastman that were shown to the A.S.C. You can flash. I've flashed the new Eastman color negative up to 50 percent in extreme contrast situations. You expose for your shadow area and flash. Here, again, you have to be familiar with your lab and you have to have done tests to know what percentage to flash. But in difficult situations, flashing is a huge aid.

HIRSCHFELD: Definitely.

SCHWARTZ: That can be a great time saver. I've gotten to where I just like to do it outside with the contrast generally prevailing.

QUESTION: What does that percentage refer to?

SCHWARTZ: The percentage is just a

number, a relationship in the amount of light that the lab uses on the printer. They go in five percent increments. Each lab may be a little bit different in respect to the amount they use.

HIRSCHFELD: That's the basic trouble with the labs themselves. There's no standardization. They use a ten percent in one lab or five percent in another or 20 percent in a third lab.

QUESTION: Why isn't there any standardization in the labs? Is it the competition or what?

SCHWARTZ: I guess this is just typical of the motion picture industry. There is no standardization in the motion picture industry. At one time you had a research council which was supposed to standardize everything, including the amount of light that came through the projectors and the amount of light that hit the screen and all of that. You go into studios today and they have ten different projection rooms and they all have a different amount of light. I mean, the same print is going to look different on each projector. The projectors in the lab and the projectors in the studio are not the same. They have different types. They have Arc projectors and Xenon projectors and cold prints and hot prints and you name it. And there just is no standardization. I guess it's mainly because of the fact that there is no research and development in the industry as a whole. It's all done by independent companies like Cinema Products and Panavision. It's a fractured industry. Everybody's in competition with everyone and they just don't have any standards anymore. There's supposed to be standards set by the Motion Picture Academy, but they've obviously not gotten into lab techniques. Now, Eastman Kodak is one company that does try to maintain standards. They go around to the laboratories and try to maintain standards in development. This is one big benefit of a company like that. But other than that, there just really isn't too much standardization. But, of course, Eastman doesn't get into flashing, because that's really not their function. Their's is development and printing.

Snack and chat with director Frank Perry over an obliging coffee table.

Filming "GOODBYE COLUMBUS", with director Larry Peerce.

HIRSCHFELD: They don't even like anything done to the negative. When 5247 first came out, they said that you wouldn't be able to force develop it. They said, "Just don't even try." But of course the cameramen weren't going to accept this, because they had to be able to force it. They found out they actually could force develop the 5247.

SCHWARTZ: It still says on the Eastman film package, "Don't do it," but they've come to sell the virtues of the various things you can do with 5247 now. So they're really pleased about it. But still, for the general public, they're not going to tell them to do any of these things. If they do, they're opening themselves up for problems. In professional work, it's recognized that you can do these things, but the company won't actually say that you can. This has been a really informative session, and thank you, Jerry. ■

A furious and technically very intricate chase involving multiple, fast-moving vehicles leads into the climactic sequence of "REVENGE OF THE PINK PANTHER". (LEFT) A black Mercedes limousine, filled with "French Connection" hoods careens onto a wharf, closely pursued by a Hong Kong police car. (CENTER) The limousine sideswipes the police car. (RIGHT) Out of control, the limousine heads for the end of the wharf, as the police car manages to straighten out along a side road.

(LEFT) The limousine leaps off the end of the wharf, overshooting two Chinese junks and heading straight for the third. (RIGHT) Watching the action from a nearby barge are Cinematographer Ernest Day, BSC, Blake Edwards, Executive Producer Tony Adams, Mrs. Peter Sellers and Mrs. Blake Edwards (Julie Andrews). (BELOW LEFT) The limousine lands squarely astraddle the deck of the third junk. (CENTER) The "Go Bang Firework Factory", where a hot time is had by all. (RIGHT) In an appropriately named cart, Edwards chats with stunt coordinator Joe Dunne.

A CHINESE FIRE DRILL
Continued from Page 655

what led you to select Hong Kong?

EDWARDS: Well, the story has to do with dope smuggling, although in a very minor way, and because our home base, so to speak, is France (where Clouseau lives and operates), we had a choice of concluding the film sort of a la "THE FRENCH CONNECTION", in the south of France, or going into the Orient. We felt that the Orient is quite synonymous, in the public's mind, with dope smuggling. Then we were faced with the question of weather. Where would it be best to shoot at that time of the year? Certainly the weather in the south of France is not very good; in fact, it's terrible. So we decided on Hong Kong for a number of reasons: One, weather; two, the fact that it's synonymous with the dope smuggling trade; three, the precedent of having Clouseau go to exotic places; and last, the fact that the schedule seemed to be headed toward Chinese New Year.

QUESTION: And how did all of that work out?

EDWARDS: Two of the reasons turned out to be complete duds. Chinese New Year, for one, because nobody really told us that there isn't much of a Chinese New Year celebration there anymore. There isn't the great pageantry. Hong Kong is very citified now. The second disappointment was the weather. We were pretty well misinformed on that, I'm ashamed to say. My career seems to be constantly running up against misinformation on weather. We would have been far better off to go to Hong Kong at the beginning of the shooting, rather than when we did. But we had been assured that there would still be good weather during the later period.

QUESTION: What were some of the other problems you had in Hong Kong?

EDWARDS: They seemed to be problems beyond our control. As an example, we had planned chases and stunts connected with the Chinese New Year through the streets of Hong Kong. We were able to get all the permissions and all the protection and everybody was terribly cooperative and then we were told in the last meeting, just before we were ready to go out into the streets—just sort of casually—that yes, we could have all of these things, but if anybody in the block complained, then by law the police would be obliged to make us stop shooting. Well, any block that we had picked out probably had at least 2,000 inhabitants living there, and there is no doubt that one would say, "Hey, it's four in the morning! What are you doing down there?" Also, nobody had really investigated and found out that things like firecrackers no longer exist there. We were just a bunch of Occidental "round-eyes" who imagined that Hong Kong was still Suzie Wong and lion dances and fireworks and all of those things that just don't exist anymore. We had to do a lot of things to make Hong Kong work. I think we've been able to do that, inspite of the bad weather conditions. We hope that the comedy and the stunts will at least be good enough to offset the fact that it isn't the prettiest background in the world.

QUESTION: I feel that one of the reasons why your comedies have always been so spontaneous and kind of alive is the fact that you do quite a bit of improvisation on the set. Could you discuss that aspect of your work?

EDWARDS: Well, in the beginning, when we did our first "PINK PANTHER", we improvised out of necessity. We had an actor who was supposed to play the role and who decided, a few days before we started shooting, that he wasn't going to do it. We desperately searched around for somebody to replace him and we got lucky. Peter Sellers stepped in and—rightfully so—didn't want to play it the way the other actor would have done it, as indicated in the script. We didn't really have any time to rewrite, so we had to improvise, and a little bit of the character grew out of that. Plus—we had great fun. It was successful. The second Clouseau picture (not another "PANTHER", but "A SHOT IN THE DARK") was, again, done under emergency conditions. I was hired to put a picture on the sound stage literally eight or ten weeks after the Mirisches said, "This is what we want. This is what we hope you will do." To write a whole screenplay and put it on the stage in that length of time is very difficult, so both out of necessity and because we enjoyed doing it, we improvised. Years later, Peter and I decided that we really would like to improvise with "THE PARTY". That was almost total improvisation and it reinforced our enjoyment of improvisation. It worked very well for us and was very successful. So now there is a kind of built-in improvisation clause—without it actually being there. We just know that we are going to do it. Beyond that, we have very tight, concise scripts, so that there wouldn't be any real need to improvise, unless we wanted to. We could simply follow the script and undoubtedly come up with a very good film. We just do it because those things come to us. There is nothing more to it than that. But let me say that it's not like a lot of people think—just two filmmakers making home movies, undisciplined, not caring about budget, schedule, and things like that. We know going in that, from a production standpoint, there will be a certain amount of improvisation and that it will take a certain amount of time. That's in the budget. We are allowed that. So it is a very disciplined thing that we go through, even though it is very spontaneous.

QUESTION: This crew that you're working with includes many people with whom you've worked before on the "PINK PANTHER" and other pic-

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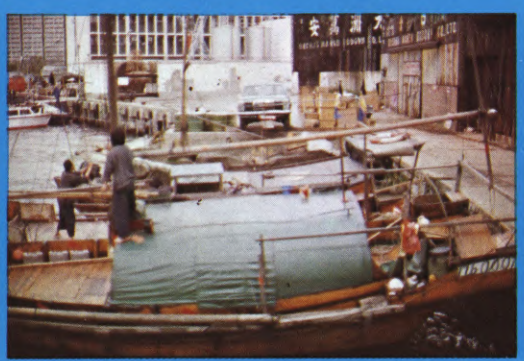


(LEFT) Peter Sellers jokes with Joe Dunne, who has just doubled him in a dunking scene. (CENTER) The limousine hurtles off the end of the wharf, headed straight for the junk in the foreground. (RIGHT) Julie Andrews smiles at the broad comedy action. (BELOW LEFT) Edwards and Sellers, collaborating on their sixth zany comedy together, love improvisation and serve as catalysts for each other's wit. (RIGHT) Life in a Chinese brothel, as portrayed in this film, is very lush indeed.

PINK PANTHER FACTORY
Continued from Page 687

creature like the Pink Panther. In the following interview he describes how he feels about that relationship:

QUESTION: Can you tell me how you first started working with the Pink Panther?

LEONARDI: Well, I've been working with DePatie-Freleng for 13 or 14 years now and before that I worked with Friz at Warner Bros. It's a great pleasure to work with David and Friz. I do all their titles for shows and especially anything that has to do with the Pink Panther. As for when I started working with him, I'd say it was about 1965, but I don't really remember. I've been with him so long that he's a part of me now. I feel like I am the Panther, in a way. I express my emotions through him, make him do things.

QUESTION: Did you originate the design of the Pink Panther?

LEONARDI: No, Hawley Pratt designed the Panther. He is a master of animation know-how, one of the greats. He's fantastic. I always looked up to Hawley Pratt. I respected his talent and wanted to learn from him. He's retired now and I've kind of picked up where he left off.

QUESTION: How do you approach the designing of a title?

LEONARDI: It's hard to say. It's kind of a giving-birth type of thing, except that it doesn't take nine months. Sometimes I wish I had that long, though, because you're always working against deadlines. You want to do the best job, but it always seems like you don't have enough time to do it. You're always asking for that extra three or four days to improve it. When I work on a title, I don't lock it down. We have a storyboard and we go roughly by that, but as we go along, I see other things that might work better and I'll change right in the process of doing it and try to improve it. It's all dictated by the time element. Some times there are things you'd like to change, but you just don't have time to do it.

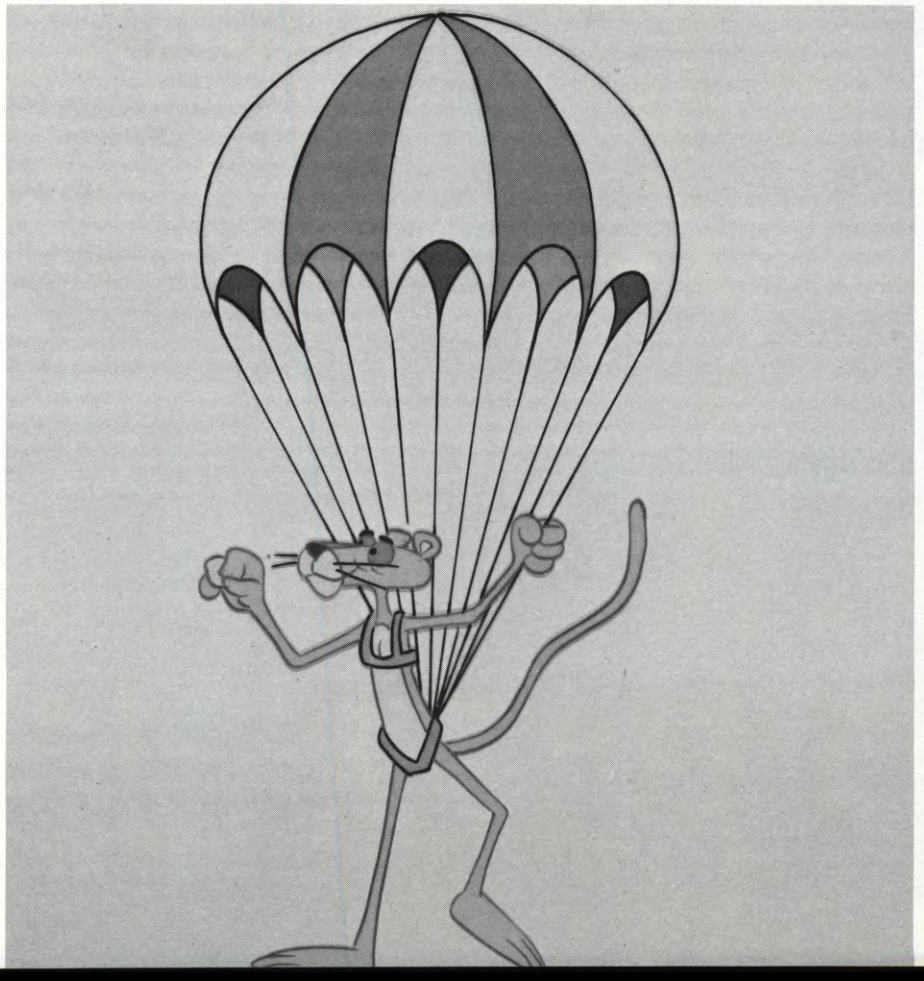
QUESTION: I think it's interesting what you said about feeling that you are the Panther by now. Can you elaborate on that a bit more?

LEONARDI: Every animator who works on cartoons wants to put something of himself into the character. You feel that your personality has to come through in the character. I work with the Panther so much that I feel like I hear his music all the time as I walk home.

QUESTION: Since it's a kind of alter ego thing, do you have him doing things that maybe you wouldn't get a chance to do—or that you wouldn't dare to do?

LEONARDI: Oh, sure—that's the fun of cartoons. You can manipulate the character and have him doing things that people want to do, but can't get away with. You can do it all in a cartoon.

QUESTION: You spoke of hearing the Panther's music all the time as you walk home. Just how important is the



Pink Panther music to your aspect of the characterization?

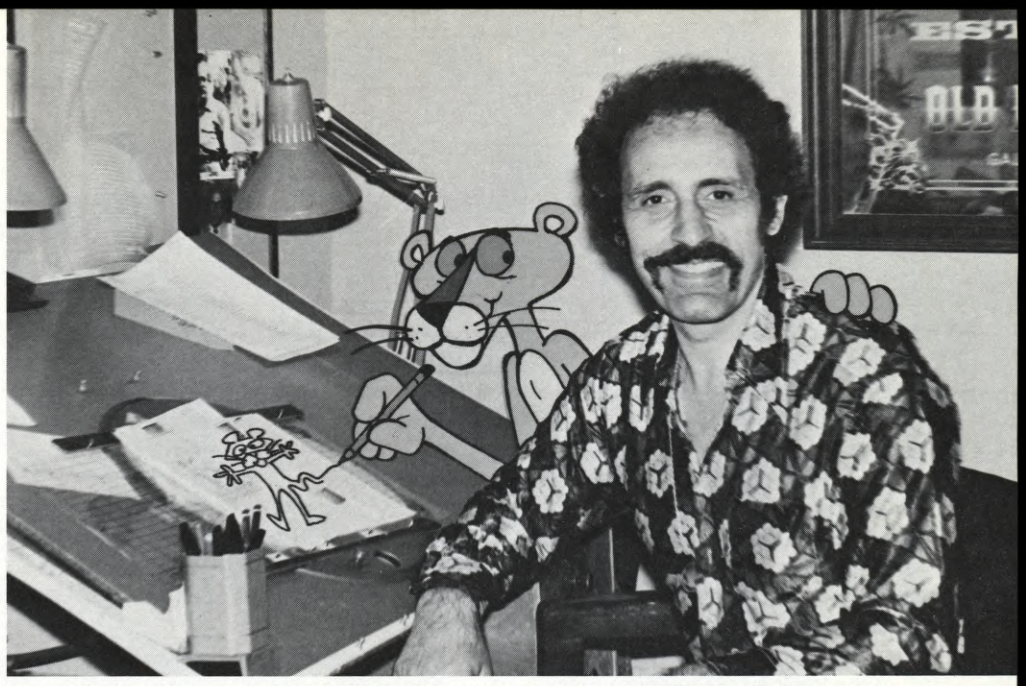
LEONARDI: I usually sit down with the composer who is writing the score and we get a flavor of what he wants to say with the mood of his music. The Pink Panther music has a certain style to it, although they change it slightly on TV. One year it had more of a mysterious sound, for example. But whatever the music line is will influence me in terms of the visuals that I'll put into it. I also confer with the writer and make rough boards from the ideas he expresses.

QUESTION: How difficult is the Panther to draw, as compared to other animated characters? Are there any specific characteristics that make him harder to draw?

LEONARDI: Every character is hard to nail down. It's a continuous thing and you keep working with it until, after a while, you say, "Hey, I can do it." Like, I used to work with Bugs Bunny, Porky Pig, and all of those characters, and they look easy, but you get someone who's never drawn those characters before and they don't look right. They just don't have the right feeling to them. So it's a process of working with a certain character for years until, after a while, it just becomes second nature. You know just about how big he should be and the attitude of his face if he's smiling or frowning. Each character has its own problem—whether it's Bugs Bunny or any other—and it takes time to nail it down.

QUESTION: What would you say is the problem with the Pink Panther?

LEONARDI: The problem with him is to keep him slim and loose and not let him get dumpy—to keep him so that he's a catlike character. You can't get his head too big or make him look dwarfed. The eyes have to be in just a certain place on the head; they can't be too far forward or too far back. There are subtleties that are hard to nail down. You can't have a set rule that says, "Make the eye so big." Someone not familiar with the character may see a model sheet of the muzzle with the guy smiling, and he'll draw the character always smiling. But the muzzle of the character is soft, so that if he's frowning it will droop, and if he's smiling it will go up and expand out. If he's sad, his face droops, his eyes droop, his ears droop. You add to his mood by drooping everything on his face. When a cartoon character is smiling, you make the whiskers go up, you make the eyebrows go up, you make the ears go up—and it creates the feeling of a happy, happy look.



Art Leonardi, Director of all the Pink Panther subjects at De Patie-Freleng (including main titles and TV shorts), claims that the Panther is real—a theory that is borne out by this photograph which shows the cool cat hanging onto his shoulder and helping him draw. Leonardi designed the special artwork for the cover of this issue of *American Cinematographer.*

QUESTION: Do you do any of the actual animation of the Panther yourself, or is that another department?

LEONARDI: I used to animate him and then I got into the direction end of it, so what I do now is lay out a rough scene and time it and then hand it to an animator, who works at putting it down on exposure sheets and getting the action that is required. I'll give the animator, in a certain scene, maybe three or four rough attitudes of what I want the character to look like while he's going through the action, and I'll indicate on the exposure sheet exactly where I want certain expressions to happen. Then the animator will go ahead and put the extremes down. He has an assistant follow him up and put in the in-betweens. Then they'll bring all their drawings back and we'll check them out to see that the attitudes are correct. Then it goes on from there.

QUESTION: To what extent do you remain concerned with the action of a character as it develops in specific scenes?

LEONARDI: I follow it up quite closely. I stay with it, because after I hand it out, I don't want it to get out of control. The fact is that a lot of the time my communication

Continued on Page 710

"THE INSPECTOR", based on the Clouseau character, is another spin-off cartoon series from the original Pink Panther feature. These animated shorts have done well, but are not nearly as popular as those starring the Panther. The two characters never appear together, except in the main title sequences for the features.

REPORT FROM FILMEX 1978

Running a full 25 days, and attracting its largest audience yet, the 1978 Los Angeles International Film Exposition presented more than 150 features and 240 short films from 35 countries

The 1978 Los Angeles International Film Exposition attracted an unprecedented 116,000 people during its 25-day run (April 13—May 7) at the ABC Entertainment Center in Century City. Filmex Director Gary Essert stated that, "More than 150 features and 240 short films were presented, representing a selection drawn from 35 countries. Particularly gratifying this year was the continuing support of the Hollywood motion picture studios, both financially and through the loan of their films for presentation at FILMEX."

Ticket revenue for the Exposition totalled $180,000 (representing nearly a third of the 77/78 Budget). The Opening Night Filmex Society Benefit (World Premiere of F.I.S.T.) raised $116,000. Financial projections sighted for the end of the fiscal year indicate that Filmex will show a small deficit for 1978 due to unexpected costs in staging an extended Exposition (necessitated by theatre booking conflicts with Plitt Theatres), as well as increasing production costs in Century City.

Four films received their World Premieres at FILMEX 78: F.I.S.T., directed by Norman Jewison; THE END, directed by Burt Reynolds; THE NEW KLAN, directed by Leslie Shatz and Eleanor Miller Bingham; and RETIREMENT, directed by Cinda Firestone.

A total of 42 feature films were given their American Premieres at FILMEX. Twenty-five of the films were personally introduced by their directors. Prominent among these filmmakers were Peter Weir, (THE LAST WAVE, Australia), Diane Kurys (DIABOLO MENTHE, France), Krzysztoff Zanussi (CAMOUFLAGE, Poland), Claudia Weill (GIRLFRIENDS, U.S.A.) and Ronald Chase (LULU, U.S.A.).

Also presenting their films in American Premiere engagements at FILMEX were Valie Export (INVISIBLE ADVERSARIES, Austria), Benoit Lamy (JAMBON D'ARDENNE, Belgium), Robin Spry (ONE MAN, Canada), Jean-Claude Tramont (FOCAL POINT, France), Rene

(ABOVE RIGHT) Once again, the ABC Entertainment Center in Los Angeles' futuristic Century City served as the site of FILMEX, with films screened at the two elegant Plitt Century Plaza Theatres. (BELOW) Marching bands, a live orchestra, 1,000 yards of ebony carpet, and $10,000 worth of fireworks spelling out "F.I.S.T.", highlighted the World Premiere of that United Artists film at the opening night of FILMEX 1978. (RIGHT) The star of the picture, Sylvester Stallone, acknowledges a noisy welcome.

(LEFT) Billy Dee Williams was one of the many film stars and famed directors who attended the opening celebration, at which Academy Award-winning actress Lee Grant served as Mistress of Ceremonies. (CENTER) A line of colorfully costumed dancing girls helped project the aura of Hollywood hoopla. (RIGHT) Filmex Society Benefit Committee President Wendy Goldberg and California Governor Jerry Brown welcome attendees at the Society's Benefit Ball, held in the Los Angeles Ballroom of the Century Plaza Hotel.

At FILMEX 1978 two special in-person tributes were presented—one of them to director Norman Jewison (LEFT) and the other to actress Olivia de Havilland (RIGHT). Both artists engaged in question-and-answer sessions with their audiences, following screenings of clips from their films. Los Angeles Times Arts Editor Charles Champlin moderated the tribute to Mr. Jewison, while Ronald Haver, Film Curator for the Los Angeles County Museum, moderated the tribute to Miss de Havilland.

Vienet (PEKING DUCK SOUP, France), Rosa von Praunheim (I AM AN ANTI-STAR, Federal Republic of Germany), Ian Whitcomb (L.A., MY HOME TOWN, Great Britain), Marva Nabili (THE SEALED SOIL, Iran), Jos Stelling (REMBRANDT—FECIT 1669, Netherlands), Kidlat Tahimik (THE PERFUMED NIGHTMARE, Philippines), Metin Erksan (FEMALE HAMLET, Turkey), Alexander Alov and Vladimir Naumov (THE LEGEND OF THYL, U.S.S.R.), Peter Adair (WORD IS OUT: STORIES OF SOME OF OUR LIVES, U.S.A.), Amos Poe (THE BLANK GENERATION, U.S.A.), Mark Rappaport (LOCAL COLOR, U.S.A.), Walter Gutman (THE MARCH ON PARIS 1914, U.S.A.), Christian Blackwood (ROGER CORMAN: HOLLYWOOD'S WILD ANGEL, U.S.A.) and Vilis Lapenieks (THE GREAT ROCKY MOUNTAIN JAZZ PARTY, U.S.A.).

Satyajit Ray attended the screening of his film THE CHESS PLAYERS (India), and a delegation from Cuba including Santiago Alvarez, Vice President and founder of the Cuban Film Institute (ICAIC) and a member of the Ministry of Culture, represented the Cuban entries, THE TEACHER and THE LAST SUPPER.

Other films by major international directors represented at FILMEX 78 included THE SEAGULL (Marco Bellochio, Italy), THE DEVIL PROBABLY (Robert Bresson, France), THE MESSIAH (Roberto Rossellini, Italy), SPOILED CHILDREN (Bertrand Tavernier, France), THE CYCLE (Darius Mehrjui, Iran).

Two of the Exposition films have been picked up for distribution; six other sales are pending. GIRLFRIENDS will be distributed by Warner Bros., and THE LAST WAVE was acquired by a distribution company soon to be announced.

In addition to contemporary films, FILMEX presented its traditional variety of special programs as a complement to the new films. The annual salute to a major film archive was given to the Museum of Modern Art, and included showings of ten rare feature films, among which were Raoul Walsh's REGENERATION (1915), F.W. Murnau's CITY GIRL (1928) and the original 1923 silent version of Eugene O'Neill's ANNA CHRISTIE starring Blanche Sweet. As part of the MoMA tribute, Lillian Gish appeared in person at a special screening of D.W. Griffith's BROKEN BLOSSOMS, in which she starred with Richard Barthelmess. This was the last public screening of the only remaining original tinted nitrate print of the 1919 classic, which was presented with live orchestral accompaniment under the direction of Fred Steiner. The print was then retired to the vaults for preservation. Mrs. John D. Rockefeller III, MoMA President, and Richard Oldenburg, MoMA Director, were in attendance. The series was underwritten by a grant from the William and Mary Greve Foundation.

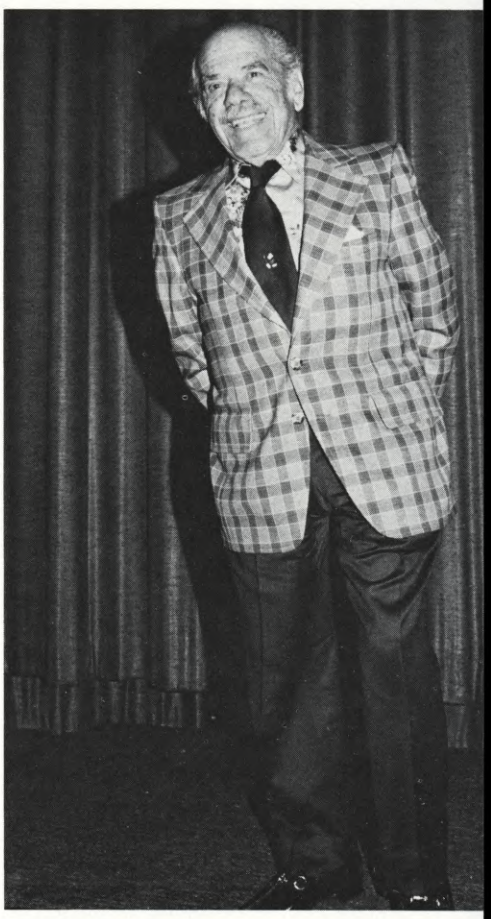
With the twin towers of Century City forming a spectacular background, FILMEX 1978 utilized many of the facilities of the ultra-modern complex. Although the event attracted its largest audience to date and received grants from many sources, it still ran a slight deficit, due to rising costs and the necessity of running it an unprecedented 25 days in order to accommodate Plitt Theatres schedules.

Special emphasis was placed on the art of American animation at FILMEX 78: "Painted Movies," a free daily series of ten animated features, included such highly-regarded films as Walt Disney's PINOCCHIO and the Fleischer Brothers GULLIVER'S TRAVELS. The series was made possible by grants from the City of Los Angeles and Atlantic Richfield Company.

The 13th International Tournee of Animation received its World Premiere presentation at FILMEX, and animated television commercials from 1948 to 1978 were presented in the first comprehensive public retrospective of the subgenre. Legendary animators, such as Walter Lantz (in person), Ub Iwerks, and Max and Dave Fleischer received special retrospective tributes, made possible by a grant from Sandra Barton.

Four programs of American Independent Animation, made possible by a grant from the Maryan Gallery, honored the work of Oskar Fischinger, Jules Engel (in person), a survey of work by contemporary animators including Lisze Bechtold, Adam Beckett and Kathy Rose, and a combined survey of the work of Robert Breer, Larry Jordan and Harry Smith.

A poster gallery open free to the public displayed more than 160 entries in the Hollywood Reporter Key Art Awards competition. First, Second and Third prizes were awarded by publisher Tichi Wilkerson Miles in a special presentation ceremony.



The week-long Filmex Animation Conference and Workshop, presented in association with ASIFA Hollywood, featured demonstrations, screenings, and discussion between participants and specially invited guests. Among the well-known animators taking part were Chuck Jones, Faith Hubley, Bill Littlejohn, Academy Award-winner Co Hoedeman, Caroline Leaf, as well as many others. Animation historian John Canemaker made a special presentation concerning the history of American animation and moderated a panel discussion with pioneer animators including Grim Natwick, Rudy Ising and Dick Huemer. Workshop participants utilized complete art and camera room facilities to experiment with new techniques and create animated films. The Conference was made possible by a grant from the National Endowment for the Arts and the Louis and Erma Zalk Foundation.

Continued on Page 714

Among the more than 50 film celebrities who made appearances at FILMEX this year were David Carradine, star of "BOUND FOR GLORY" (ABOVE LEFT) and famed director Frank Capra (ABOVE RIGHT). As usual, the Exposition featured a number of events entirely unrelated to Cinema, but included to spark the festivities—among them a gymnastics demonstration (BELOW LEFT) and music by the Velvet Knights Drum and Bugle Corps (RIGHT).

STRICTLY BY DESIGN
Continued from Page 667

We had to physically put in a practical revolving door, which the hotel agreed to split the cost on.

The other changes in the Excelsior lobby were superficial—mainly because we couldn't change the basic geography to any great degree. We couldn't move the reception desk or the elevators. There were obviously a lot of things we couldn't move, because it's a solid kind of building. We simply dressed it up superficially and made it look a bit like Chinese New Year, with lanterns and various things, just to get some color into it and make it look a bit more fun. It was basically rather bland—all that white marble—but all it needed was a bit of life put into it. That wasn't hard to do, because the hotel people cooperated very well.

In addition to the lobby, we had thought of using an actual hotel suite for one of the sequences, but we finally decided to shoot it in a studio set because the action is so complex. There's a lot of chasing around and running in and out of the rooms and corridors and I think the director probably would have been fighting to make it work. I'm sure Blake *would* have made it work, but it wouldn't have been as funny. It would have imposed physical limitations on Peter Sellers and it certainly would have limited the crew.

Hong Kong itself is the greatest set of all. No matter where you put the camera, you can't go wrong pictorially. It's an experience just to stand and look at the visuals here. There are ever-changing images going all the time and there isn't much that design can do to improve upon them. There's more design going on out there in front of you than you could ever achieve at home sitting at a drawing board.

Regarding the ongoing debate as to whether location shooting is to be preferred to shooting in the studio, I would say that it all depends upon what kind of movie you are making. I feel that the "PINK PANTHER" movies, in actual fact, should all be shot in studio sets—apart from the broad exteriors, locations like streets and things like that. I make that statement because of the tricks and mechanical problems and the invention that goes on all the time between Blake Edwards and Peter Sellers. They should be able to completely control the situation. If they decide suddenly that a wall should fall down or a ceiling collapse, these are things you can't do for real on location. There's a lot of violent comedy that goes on in these films—people crashing through walls, and that sort of thing. If you're shooting in somebody's living room you just can't always control the idea of a gag that may develop.

One of the main gags in the script called for hilarious complications in a revolving door, but the Excelsior Hotel had no such entrance. The management very kindly consented to having a practical revolving door installed—and even shared the cost. Mullins maintains that locations are usually adapted to the script—whereas, ideally, the script should be adapted to the locations.

Pretty much of what goes into the "PINK PANTHER" films is the result of spontaneous action that takes place between Blake and Peter or anyone on the crew who happens to have a good idea. Somebody says, "Wouldn't it be great if . . .?" And then it grows. I'm sure that freshness accounts for much of the success of these films. You can't always write every gag into the script. On this picture the script is very good, but it improves in the playing, in the invention. However, you have to be able to control those elements and you can't always do that on location.

On the other hand. I've been assigned to other films where we didn't even shoot in the studio, because they worked better on location. But I certainly feel that the "PINK PANTHER" vehicles are basically studio movies. Blake Edwards may argue that, but I think not. I'm quite sure he'd probably agree. ■

In a Pink Panther movie you can count on the fact that sooner or later someone will come crashing through a wall or ceiling. Such violent action is difficult, if not impossible, to stage in someone's actual living room. That is the reason that Mullins (and Blake Edwards) regard the Panther movies as primarily studio projects, where full control can be exercised. Both, however, concede the need for exotic actual exteriors.

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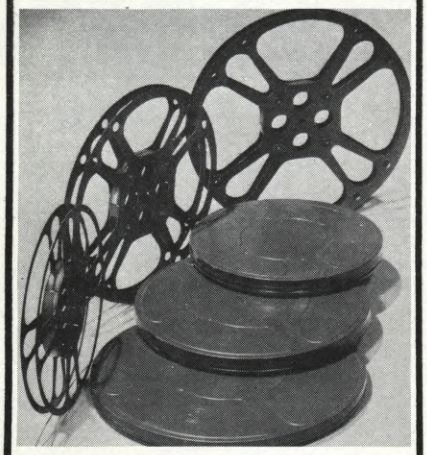

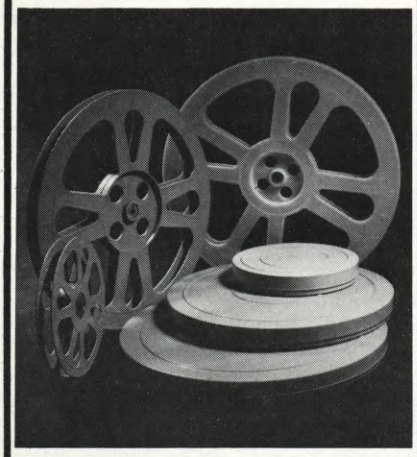

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RIDING HERD ON A CHINESE FIRE DRILL

Continued from Page 697

tures. It seems to me that they're getting to be a kind of family. Isn't that so?

EDWARDS: You know, I guess it's like anything else. If a bunch of carpenters really do a good job for you and build you a great house, you might as well go to the same people again. All of these people are the best at what they do, and we all get along well. They all understand each other—particularly now, since we've done so many films together—and I see no reason to change a good thing. It's been profitable in the past and one hopes that, by virtue of keeping it together, it will be profitable in the future. We work in a sort of "shorthand" and everybody understands what everyone else is doing. They know what the ground rules are. They know what the guv'nor expects and when he's liable to blow, and they act accordingly. It gets things done. I highly recommend it.

QUESTION: The nature of this picture requires that it be shot partly on location and partly in the studio—sort of half-and-half. But I'd like to know how you feel, in general about shooting on location as compared to shooting in the studio.

EDWARDS: I don't think there's any doubt about it. Given the choice—if I could do the same picture inside—I would work inside every time. You have more control; you are not subject to the whims of the weather. From a production standpoint. I'd much rather do "DAYS OF WINE AND ROSES" and work inside most of the time. Anytime you step outside that door you can get into trouble. I don't envy anybody making big location pictures—and, God knows, I've been on a few myself. It's always difficult; there are just so many things that can go wrong. A dozen problems an hour can arise from working on location and particularly distant locations. I'd much rather stay inside and make a film, but you can't always do that. You do need exteriors and, in the case of Clouseau, he does travel a lot. It's a kind of pattern. We need the exotic backgrounds just as James Bond needs his. I don't think the James Bond pictures would work if they were shot exclusively in the studio. So you have to bite on the bullet and do it.

COMMENT: Considering the complexity of this picture—with all the distant locations and intricate stunts—it's

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amazing that you could get it together at all, with so little time for preparation.

EDWARDS: On this one we had no choice relative to being better prepared. When United Artists and I got together and decided that we would make yet another "PINK PANTHER", we all realized that it would have to be finished by a certain date, because I have other commitments and Peter has other commitments. Also, we wanted to get it into release for the summer. Literally from the time that UA and I made the deal until the start of shooting on the stage–now, that's no script; just a bare idea–there was a period of only eight weeks. So we've had to ad-lib a lot of the action as we went along. Fortunately, I've had a lot of experience along those lines, so the ad-libs have paid off. A lot of the problems which I foresaw, and told UA would happen, have actually occurred, but the UA people have been terrific about it because they knew the ground rules going in. You could shoot this picture in less time and under much better conditions if you had time to prepare it. We didn't have that; we've really had to just play it by ear. But we'll be able to meet our scheduled release date and, if the picture is as good as I hope it will be, then everybody will be satisfied. ■

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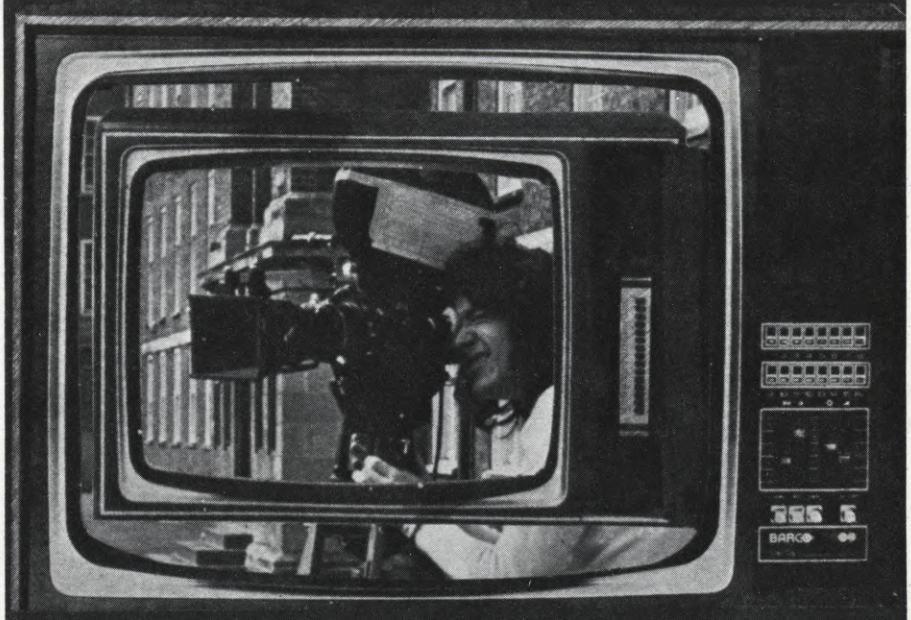

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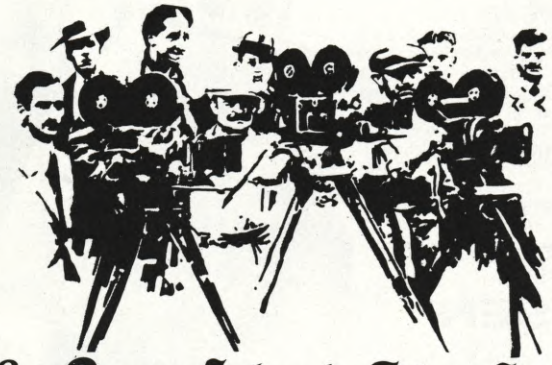

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PHOTOGRAPHING "REVENGE OF THE PINK PANTHER"
Continued from Page 659

QUESTION: You have some rather intricate physical stunts on this picture. How do you approach them photographically in order to get the best coverage?

DAY: We generally cover them with two or three cameras, plus one high-speed camera. Of course, we have to keep the stunt doubles from becoming recognizable, so we usually use fairly wide-angle lenses, although there have been times when we've risked using longish lenses.

QUESTION: What kind of variations in frame rate have you been using?

DAY: We've undercranked some scenes only to a slight degree—about 20 pictures a second. But we've overcranked scenes anywhere from 72 to 96 pictures. Normally, in the studio, we've cranked at 96 frames with a light level of T/4. We've used some Panavision fast lenses in the studio and they've helped, although they are not of the same quality as the straight lenses. They are good for night exterior, available light scenes, but they don't seem to be as good on straight shots.

QUESTION: You're an old hand at the Panaflex by now. Do you have any comments on that camera, in terms of shooting this sort of picture?

DAY: I love it. I really think it's a big step forward and it represents a great deal of progress by the Panavision people. However, I think we are losing a great deal of quality by having a TV camera hooked onto it, because it takes a lot of light from the eyepiece. It's a problem for the operator, Bob Kindred, because he really has to stare into the eyepiece in order to see the frame edges, especially when he's stopped down appreciably, and so, in that way, it's a bit difficult. On the plus side, however, it certainly helps, on a picture of this nature, to be able to replay a comedy sequence and see if it works right then and there. Blake always uses it, as you know, and I think it's a great help to him. I feel that the quality of the image could be better. Hopefully, in the near future, we can have a color video camera.

QUESTION: What about camera movement on a subject such as this? Is there as much of it as in a straight feature, or are there more stationary set-ups because of quick cutting and

that sort of thing?

DAY: Well, Blake usually plays things all in one, obviously trying not to cut into the flow of action. Sometimes he does, but that's the exception, because once a shot is mapped out, he really milks it to get the best out of it. Then, too, much of Peter Sellers' action is spontaneous; if he thinks of something while the camera is rolling, he'll do it. That spontaneity, I feel, accounts for much of the success of these pictures, and he's certainly a past master at it. For these reasons, I would say that the amount of camera movement on this sort of film is below average. We don't move the camera that much, because we are liable to miss a gag or something funny that he does with his feet, and it would be a shame to miss out.

QUESTION: How many sequences will you still have to shoot when you leave Hong Kong to go back to London?

DAY: Oh, we have many. We have about four weeks of interiors to shoot there. We have the Commissioner's office, Dyan Cannon's apartment, and several others. There are some very nice sets. Peter Mullins does a good job on them. This is his third "PINK PANTHER" film, so he knows the style and he's very clever. ■

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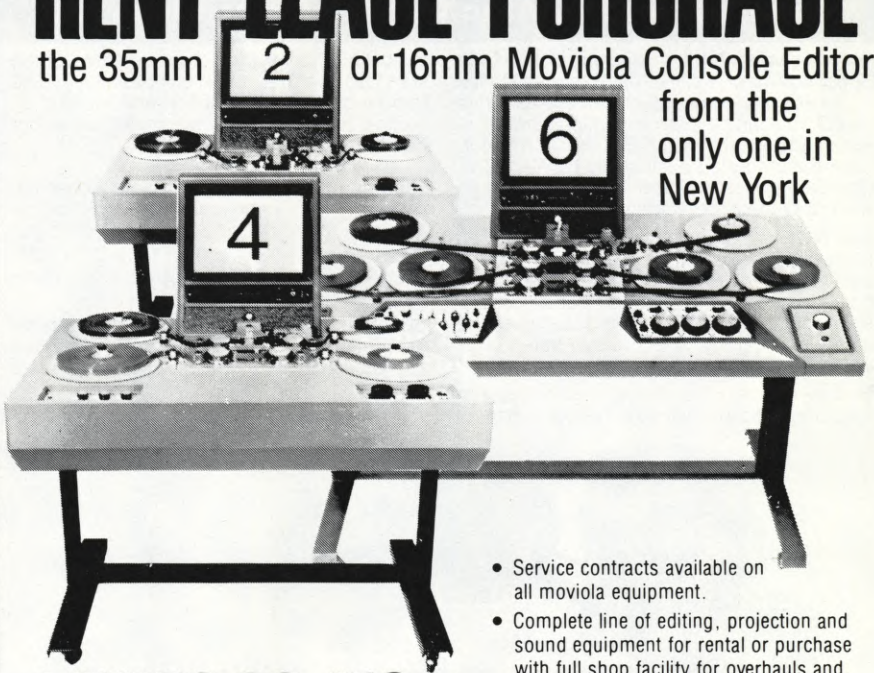

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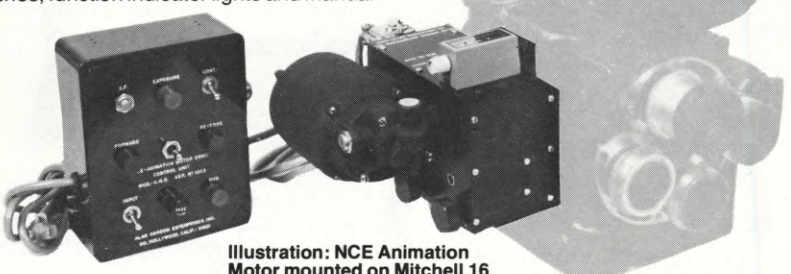

Illustration: NCE Animation Motor mounted on Mitchell 16 camera with Remote Control Box at left.

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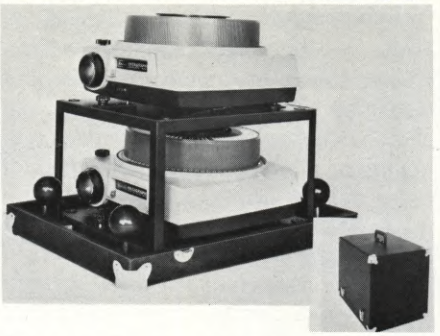

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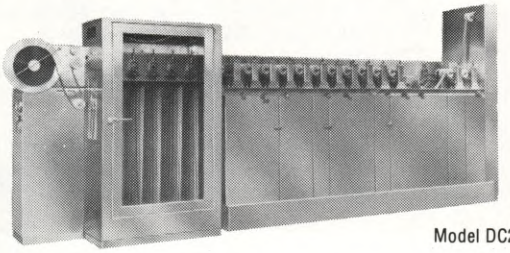

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PINK PANTHER FACTORY
Continued from Page 699

with an animator may not be right. He may not interpret what I said correctly—but it's not his fault; it's my lack of communicating it correctly. I may indicate something and he may interpret it entirely differently—and if I don't look at the scene and it just goes through, it will be completely wrong. The concept will not be what we were attempting to get. So I stay right on top of it, especially in the main title sequences. I try to remain with it all the way through and make sure that the color of the whole set-up is correct, as well as all of the other aspects.

QUESTION: What kind of personality do you think the Pink Panther has?

LEONARDI: Very sophisticated—very cool; he's always on top of things. He's been very sophisticated from the very beginning but, as with all characters, his personality has changed some as we've progressed. At first he would just walk through a scene and do his thing and not be concerned about anything happening around him, but now it's evolved to where, at least in the theatricals, he'll be chased by something. All cartoon characters evolve and change. For example, at Warners we had Daffy Duck and Bugs Bunny. Well, Daffy Duck, when he originated, was just what his name said—daffy. He was a crazy duck with a crazy laugh who'd go jumping up and down across a lake, or something like that. Then, after a while, Daffy changed into a greedy duck. He was cowardly, but if there was money involved, he would overcome his cowardice and then wipe anybody out just to get to the money. Or he'd be a ham who wanted to be the star of the show. Bugs Bunny was sophisticated, like the Panther. He was the real cool rabbit that people would applaud and Daffy would always clamor for that applause, but wouldn't get it. Bugs Bunny, when he first started, was a daffy type—Bugs. He was a silly rabbit, but then he slowly changed into a sophisticated character. All of these characters change as they evolve.

QUESTION: From what I've seen, the Panther is never silly. He never makes a mistake. Isn't that so?

LEONARDI: Oh, he makes mistakes. For example, in one picture Aladdin's lamp appears and a voice comes out of it and says, "Do you want to be a genie? Amaze your friends. Get inside this lamp and do good things for your friends." So the Panther just squeezes down into Aladdin's lamp and all kinds of disasters

happen to him. He gets run over by a steamroller and dogs chew him up in the lamp. Then, at the end, he kicks the lamp and walks away. In another episode, he finds a witch's wand and starts changing things. Then, all of a sudden, he changes himself into a half-animal, with different legs, and things like that. Finally the witch chases him and gets her wand back and disappears. He just shrugs his shoulders and walks off. But silly things happen to him; it's a fantasy.

QUESTION: Fantasy or not, I notice that you talk about this Panther as if he were a real person. How real is he to you?

LEONARDI: He's real. He is. You have to believe in the personality of a character. He's real because you sit there and draw him and see him progress. Then you see him up there on the screen and he becomes alive—a living, breathing thing. ■

PRODUCTION POINTS OF VIEW
Continued from Page 692

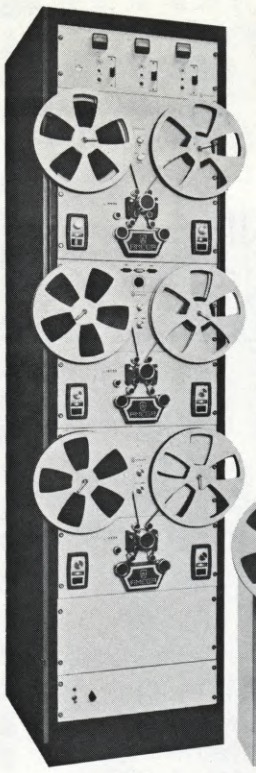
students from several schools of Kung Fu.

We shot another sequence in which we filmed the wonderful green Chinese trams that are close to becoming extinct. They have always been indigenous to Hong Kong, but when the Crown Colony gets its new transportation system, they will be taken out of service.

Another sequence involved the huge floating Jumbo Restaurant in Aberdeen, an area where thousands of people spend their entire lives aboard small junks. This ornate restaurant immediately says "Hong Kong" and I feel that, especially in a comedy, it's important to quickly and identifiably establish for the audience where you are. You also have to show them what they expect to see in a famous locale—in this case, pagoda-like structures, gongs and Chinese calligraphy.

It was of utmost importance that the scenes shot by the Second Unit match those that had been filmed by Blake with the First Unit, and we studied the footage very carefully with that in mind. That is the major difficulty in shooting Second Unit work—integrating the shots so that they will work and form bridges and cut in smoothly with what the First Unit has already done. That's a very difficult thing to do, but Tony Squire is very capable and does an excellent job of it.

As it turned out, the weather never did brighten up for us, but we went ahead anyway and, I think, did a thorough job of giving the Hong Kong material the exotic, visually interesting character that Blake wanted to indicate. Even though there



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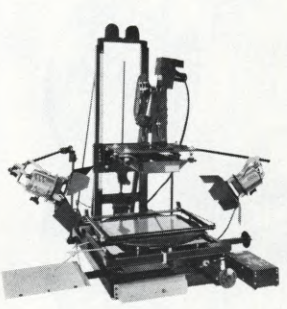

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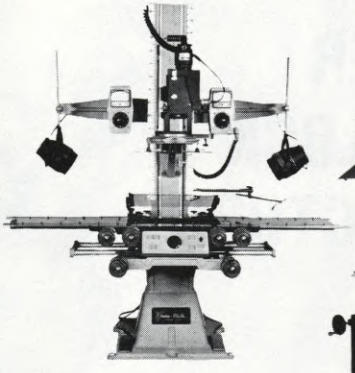

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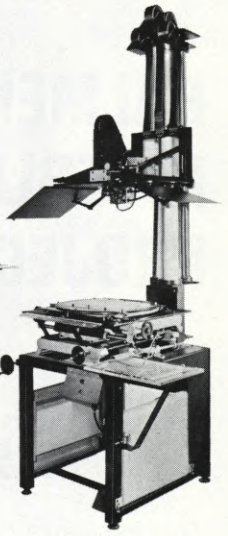

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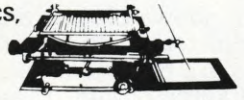

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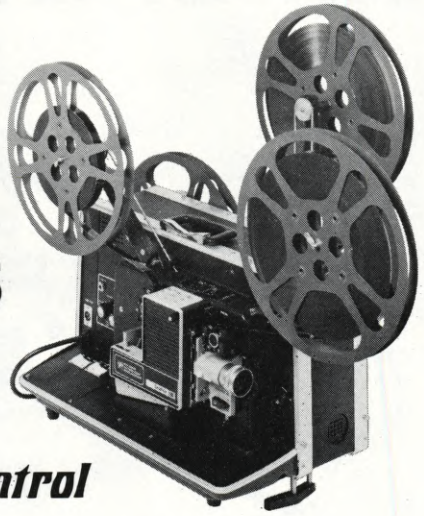

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was no bright sunlight, by photographing the subject matter in a certain way, the colors do come forth, and on flat days you are really more aware of the color when you see it, because it pops out of the grey backgrounds. So, all in all, it turned out very well and I feel that the Hong Kong sequences will work just fine on film. ■

DEREK KAVANAUGH
Associate Producer

Blake Edwards, for my money, is a genius and a perfectionist—and our problems always lie in the fact that, because he is a genius, he improvises a great deal and produces things on the set of which you, perhaps, have had no previous cognizance. This makes it sometimes a little difficult to get things together.

I think that one of the great difficulties for not just my department, but for everyone else's department (and subsequently the production office) is that if we took any of the gags any farther, you'd have to draw them. It's almost animation. You couldn't extend the gags that Blake dreams up—and which I find hilarious—without drawing them. But that makes it tricky, because every other department bears the brunt of having to produce overnight, or in three hours' time, a particular rig or gag that he wants—the special effects department in particular.

But these are basically our problems. We have to extemporize because Blake extemporizes, and I think a lot comes out of that. Improvisation—not necessarily hanging onto the script word-for-word—is what makes these pictures what they are. This is my third "PINK PANTHER". Actually, they're thinking of striking a medal for those people who have been through the latest three.

Peter Sellers is the only one on this picture who hasn't fallen ill. This time it's been Blake who was unwell. That always gives us a problem because it means not just a delay, but, invariably, a change of schedule in respect to other fixed events which you know you've got to shoot.

We've had terrible luck with weather, too. On location reconnaissance in France, the weather was cold, but not at all bad. The moment we got there to shoot, however, we had lousy weather. It was the same in Hong Kong.

We suffered from a lack of the right kind of information in Hong Kong. It was first proposed that we should come to that part of the world because it was colorful, it was different, and Clouseau had never been to the Orient before. It seemed like a good idea. When we went there last year, looking around to see what would

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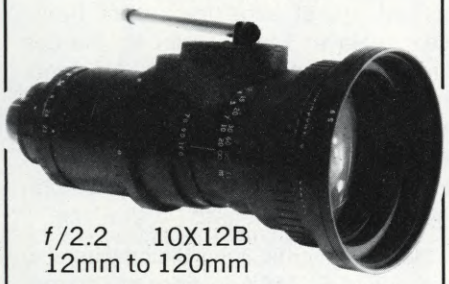

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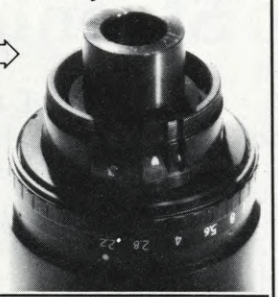

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be interesting and picturesque to put on the screen, we were told by the local government information service that they were happy we were going to be there during Chinese New Year, "because everything happens then." We visualized thousands of people celebrating in the streets and just having a ball. We figured that we could get into the midst of that, maybe even send out a Second Unit ahead to shoot all that material so that we could build sequences around it. In other words, another form of improvisation.

But, in actual fact, nothing happens there on Chinese New Year. Sure, people are on holiday and they occasionally stroll through the streets, but it isn't like Mardi Gras where you have a great heap of festivities going on, with people dancing in the streets and parades and bands and things. It just isn't that way. So our disappointment in Hong Kong was due to the lack of proper information, despite the fact that we tried to elicit that information. Communications are always a problem. However, I think Blake worked a miracle in getting something on film which is actually Chinese, even though it isn't the New Year.

The shooting of this picture is divided about half-and-half between locations and the studio. When you're shooting in the studio you're always in control. You can literally do anything you want, without let or hindrance. But all other things being equal, I enjoy shooting on location. I feel that it's great because it gives a particular flavor to a picture, especially this one. I think everybody enjoys a location. In some way, the crew kind of works harder, I find. The boys work hard and they play hard and they get back on the set the following morning ready to pitch in.

Of course, on some distant locations there is the inherent problem of the language barrier, particularly in the Orient. You are constantly having to work through bilingual people and interpreters and a lot suffers in the translation. It really does. That aspect is always a hassle, but I think it's worth it. If there are elaborate sets involved, it can be a lot cheaper to shoot on location, and it's photographically more interesting.

Overall, we've managed to maintain a basic backbone of crew people to work on the "PINK PANTHER" pictures. As I've said, this is my third and there are several others in the company who have been on all three. We've got a nice little club going there, and a very happy one. Everybody likes working for Blake. He can be a problem at times—you can tear your hair out—but people have always managed to come up with the goods when he said, "Jump!". ■

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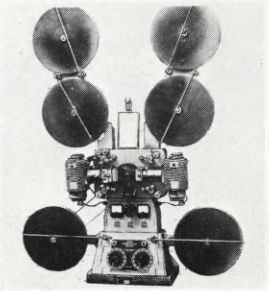

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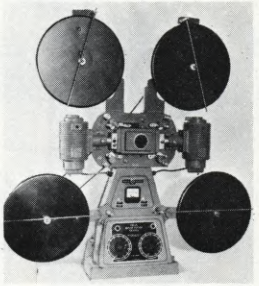

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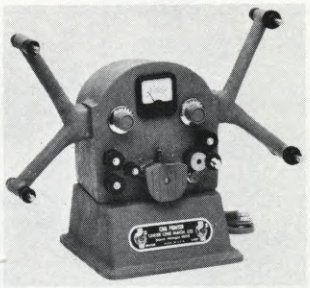

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REPORT FROM FILMEX '78
Continued from Page 702

Equipment was donated by Lyon Lamb Video and the Fax Company.

FILMEX's traditional free documentary series was expanded to fifteen programs. Prominently featured was John Korty's Oscar-winning WHO ARE THE DEBOLTS? AND WHERE DID THEY GET NINETEEN KIDS? The series, which included five American premieres, was also sponsored by the City of Los Angeles and Atlantic Richfield Company.

Six special weekend matinees under the title of "Bring The Kids" were presented for family viewing. The films ranged from Alexander Korda's 1940 Technicolor production of THE THIEF OF BAGDAD to Robert Wise's science-fiction classic THE DAY THE EARTH STOOD STILL. The series, presented at specially reduced prices, was made possible by a grant from Motown Industries.

Two special in-person tributes were presented, to actress Olivia de Havilland, and to director Norman Jewison. Both artists engaged in question-answer sessions with their audiences following screenings of clips from their films. Ronald Haver, Film Curator for the Los Angeles County Museum of Art, moderated the tribute to Miss de Havilland, which was made possible by a grant from Meredith and Gary Kurtz. Los Angeles Times film critic Charles Champlin moderated the tribute to Mr. Jewison.

Noted film critic John Simon was also present at FILMEX to offer his controversial views on the function of the film critic during a special afternoon lecture appearance.

The annual 50-hour movie Marathon featured Oscar winners from the five top

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categories in honor of the 50th Anniversary of the Academy of Motion Picture Arts and Sciences. The Marathon, titled "Salute To Oscar," underwritten by Benson and Hedges 100s, was highlighted by the personal appearances of Henry Fonda and Frank Capra. A total of 32 features were screened, beginning with Capra's IT HAPPENED ONE NIGHT and ending with Milos Forman's ONE FLEW OVER THE CUCKOO'S NEST.

A poster gallery, open free to the public, displayed more than 150 entries in the Hollywood Reporter Key Art Awards competition. First, second, and third prizes in five categories were presented by publisher Tichi Wilkerson Miles in a special presentation ceremony.

One of the most widely-attended special events during the Exposition was the day-long Deal-Making Seminar, featuring industry notables including entertainment attorney Tom Pollock, producer Peter Guber, agent Sue Mengers, and film executive Mike Medavoy, among many others. The seminar was moderated by film historian Arthur Knight and covered such topics as the psychology of deal-making, the big budget phenomenon, and the impact of new tax laws.

Other special programs included a survey of student films, a selection of pre-feature short films, and a program of productions in Super-8 coordinated by The Los Angeles Cinematheque.

Exposition guests, filmmaker participants, and press were offered refreshments and relaxation in the Hospitality Center, decorated and furnished by a grant from Playboy Enterprises, Inc.

FILMEX 78 opened with the World Premiere of United Artists' F.I.S.T., directed by Norman Jewison and starring Sylvester Stallone. The premiere was followed by The Filmex Society Benefit-Ball, which was attended by prominent members of the Hollywood community. Among those present were California Governor Jerry Brown, Los Angeles Mayor Tom Bradley, Norman Jewison, and members of the F.I.S.T. cast including Stallone, Rod Steiger, Melinda Dillon, Peter Boyle and Tony LoBianco; FILMEX supporters Helen Reddy and Jeff Wald, Wendy and Leonard Goldberg, Beverly and Peter Strauss, Ned and Kitty Hawks Tanen, Buck Henry, Red Buttons, Karl Malden, Tony Perkins and Berry Berenson, Jacqueline Bisset, James Brolin, Brenda Vaccaro, Alexis Smith, Burgess Meredith, Ellen Burstyn, John Gavin and Constance Towers, Dick Benjamin and Paula Prentiss, Billy Dee Williams, Martin Mull, Mark Hamill, Michael Douglas, Paul Michael Glaser, Lee Grant, Carol Lynley, Vicki Carr, Chevy Chase, Deborah Raffin, Margaret Whiting, and Dan Haggerty.

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Major national broadcast media attention was focused on Filmex for the first time with on-the-spot reporting from the Opening Night celebration by Rona Barrett for ABC-TV's "Good Morning, America," and by Dinah Shore for a special 90-minute show covering the opening of FILMEX 78 and F.I.S.T., which was aired nationally starting May 25.

The World Premiere of Burt Reynolds' THE END, a United Artists release, closed the Exposition on May 7. Premiere activities included the music of the Velvet Knights Drum and Bugle Corps, a display of fireworks, and unusual entertainment for onlookers by a black elephant.

The Exposition was dedicated to the memory of Roberto Rossellini (1906-1977).

The Filmex Society is a non-profit, cultural organization which annually presents the Los Angeles International Film Exposition in association with the City of Los Angeles and with the cooperation of the Academy of Motion Picture Arts and Sciences, the American Film Institute, the Los Angeles County Museum of Art, and the film schools of UCLA, USC, Cal-Arts, and Loyola Marymount. The 1978 Exposition was held at the ABC Entertainment Center, with major screenings at Plitt's Century Plaza Theatres, Century City. ■

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WHAT'S NEW

Continued from Page 708

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The Treise Model 22 Closed Loop System accommodates a 1-minute to 20-minute 16mm or 35mm film and can be used with any type of movie projector. It is designed to keep the film clean and to minimize projector pull, thus prolonging film life and making sure the "show goes on every time".
by the Academy of Motion Picture Arts and Sciences.

Robert T. Kreiman, Pace President, explains, "Reusing purified water is of tremendous value in preserving a limited resource. Furthermore, the water does not change much in temperature as it is being purified, so little gas is needed to reheat to required lab temperatures."

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Mr. Kreiman says that photo laboratories and other film processors, such as microfilm, graphic arts, and X-ray facilities, represent a large market for a system that can save up to 65% in water and gas, while permitting the user to meet government standards for waste discharge.

Details about the Pace water recycling system are available from Pace Inter-

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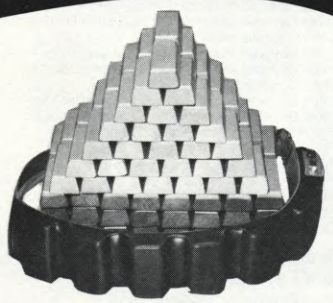

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The system consists of a cabinet with two separate chambers. The lower chamber contains the loop system, while the upper chamber houses the drive motor, blowers, and filters. Mounted on the outer wall of the cabinet is an air vacuum squeegee. In operation, the film loop winds continuously through the system and the projector.

As the film passes through the loop system, it moves up and down from one roller to another so that the entire length of the film is held in suspension. The film is not allowed to touch itself. Any dirt that may be floating around in the cabinet is pressurized downwards and forced out through holes located near the bottom. After it leaves the cabinet, the film is thoroughly cleaned by passing through the air vacuum squeegee.

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The Model 22 Closed Loop System is available in 4 different versions: 10-minute 16mm, 20-minute 16mm, 10-minute 35mm, or 20-minute 35mm. The cabinet shown is for the 10-minute 16mm film and measures 16" wide x 27" deep x 78" high. It is made of marine-grade plywood with polyester reinforced fibreglass finish. Rollers feature precision insert bearings. The framework and supports for the loop system are made of stainless steel. Power requirements: 115 volts, 15 amps.

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We wait a couple of hours for the tide to come in, and then, in a perfectly executed one-take leap, he goes sailing over the heads of a group of Chinese blissfully playing *mah jong* in a sampan below.

But the dunking isn't done for the day. There is another scene scheduled in which Clouseau (disguised as an obese Godfather) and Cato come careening onto the dock, hotly pursued by someone-or-other. Weaver and Joe Dunne, doubling the principals, are driving a yellow golf cart and the script calls for them to skirt the edge of the wharf close enough for Clouseau to topple into the drink. It doesn't work out that way. Take after take is made, but the action just won't jell. On about take nine, they crash into a stanchion by accident and both Weaver and Dunne come flying out of the golf cart, piling up on top of each other like a Godfather sandwich. The crew cracks up.

On the eleventh take (and you can't persuade me that *this* is an accident) they come sailing around the corner and keep on going, with golf cart, people and all flying off the wharf and into the water. This bit of action wasn't in the script, but it's much funnier than whatever was—so it's left in the picture.

A Cool Cat

I've heard it said that Blake Edwards himself was the model for the Pink Panther, that blushing feline who has captured the affections of filmgoers all over the world. I don't really believe the story, but I must admit that the two do have much in common. Both are cool, quiet sophisticates, with a streak of zany humor running just below the surface—and I concede that there are times when Blake's broad grin looks suspiciously Pink Pantherish.

But whether he is or is not the Panther incarnate, he is, as directors go, the coolest cat I've ever seen on a movie set. After all the time that I've observed him making films over the years, I'm still amazed at the underplayed way in which he maintains total control of a set. Whereas many directors I know give broader performances behind the camera than their actors do in front of it, Blake maintains the ultimate in low profiles. His instructions to the actors, given only

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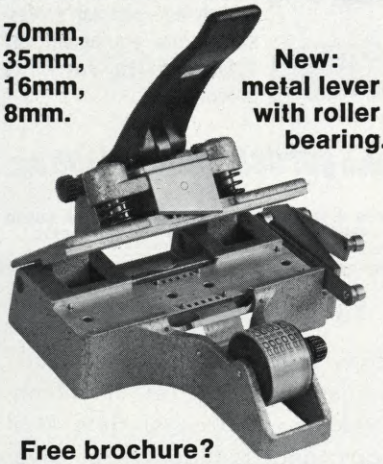

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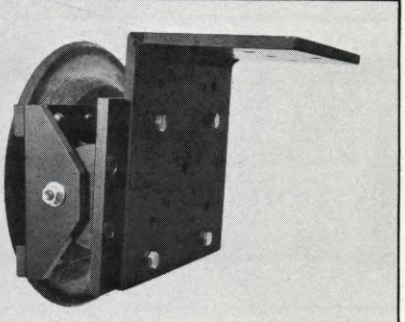

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when absolutely necessary, are often whispered. He hires the best crew members he can find and leaves them alone to do their respective jobs. His rapport with Peter Sellers is a beautiful thing to see. They seem to spark ideas off each other, catalyzing one another to heights of spontaneous comedic lunacy.

This is not to imply that Blake is any sort of saint. He can be counted on to blow about once on each production (and always with good reason), but it's mild indeed compared to the pyrotechnics of such all-out fire-breathers as Otto Preminger, and it's always over with almost instantly. The crew members—many of whom have been with him on several pictures—all seem to genuinely enjoy working with him. I know him to be very loyal to those who have done a good job for him in the past, and most generous in offering opportunities to those who are deserving of a break.

The Ultimate Stunt

Several days are taken up with the intricate business of staging the many bits and pieces of action needed to put together the climactic chase sequence—which culminates inside an establishment called the "Go Bang Firework Factory", with predictible results. Incidentally, the Go Bang Firework Factory, as it turns out, is actually a toilet bowl warehouse—and I hope there's nothing symbolic in that.

All day long the doughty stuntmen work hard at pulling off the impossible feats demanded of them—and at night, dressed in their nattiest finery, they gather in the Dickens Bar of the Excelsior Hotel (a bit of Olde England transplanted to these Oriental shores) to roister—and they're very good at roistering.

But they're also extraordinarily good at what they do professionally, and that's proved beyond a doubt on the day when one of them, Eddie Stacey, is called upon to pull off what is considered the "ultimate stunt" in this particular picture.

According to the script, it goes something like this: As a finale to the hectic chase sequences, which involves six or seven vehicles, a huge black Mercedes limousine comes careening around a corner at dockside, gets sideswiped by a pursuing police car, goes out of control and sails off the end of the wharf, overflying several Chinese junks tied up there and landing squarely on the deck of one of them.

It sounds so simple on paper.

The junk to be demolished is a real one, of vintage flavor, with an actual family living aboard. They are not at all dismayed at the prospect of their home being smashed to kindling because, in exchange, they have been given a con-

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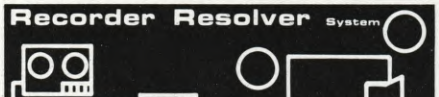

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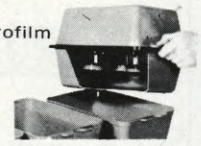

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siderably bigger and better boat by the film company. But if they are calm and collected, I'm not. The very thought of the dangers inherent in this stunt make my blood run cold. The slightest miscalculation could send the limousine (and its three occupants) plunging into the muck at the bottom of Hong Kong harbor. And how does one rehearse such a caper?

Not to worry. When the cameras roll, the careening Mercedes goes flying off the end of the wharf, sails over two of the junks and lands precisely astraddle the deck of the third, crushing the cabin to matchwood. It is absolutely spectacular—and on the first take, too. The three stuntmen step out of the ruptured limousine as cool as though they'd just enjoyed a leisurely drive through the English countryside.

Deeply appreciative of professional skill in all its manifestations, I congratulate Stacey on his brilliant performance. To him it's no big thing. "This is a pretty simple picture to do," he tells me. "We've got no fights to stage or anything like that. It's all cars and motorbikes, with a lot of crashes and fast driving. We've still got to overturn two or three cars and crash a couple of motorbikes."

I ask him if he specializes in that type of stunt. "No," he says, "I do all kinds of stunts. I'm pretty much an all-around, but I enjoy doing car stunts more than anything else because I get a kick out of fast driving—although I don't drive fast normally on the roads. But when it comes to action for the camera, I really like to let it out; I want to *go!* I enjoy cars and bikes, but then again, I enjoy everything else. I like the job and it's very exciting when you've got good stunts to do."

Enter the Second Unit

The flying Mercedes spectacular pretty well winds up what the First Unit can shoot in Hong Kong, because they've got to rush back to London for four weeks of studio interior shooting and a week on location in Nice. It will be left to the Second Unit, under the supervision of Associate Producer Ken Wales and Director Anthony Squire, to stay behind and capture the colorful atmosphere of Hong Kong, as well as the remaining elements of the chase sequence.

As a director myself, I realize that the Second Unit people are often the unsung heroes of a production, and it's a pleasure to talk about it with a real pro like Tony Squire. He tells me, "Because of the weather situation, Blake, with his main production unit, has had to concentrate entirely on close work with the principal actors, and he feels that he's not been able to capture the atmosphere of Hong Kong in a way that he would have liked. Therefore, our job is to film establishing

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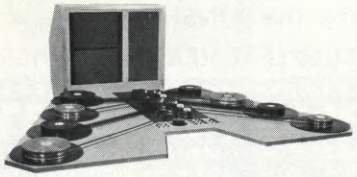

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shots of this beautiful city—hopefully, in the right weather. Also, we've got to film a couple of arrivals of aircraft, as they make that spectacular run through the mountains and practically down the street before they land on the runway. We've got to pick up some knockabout scenes in the dockyard, where they all fall into the water, but our main occupation for the next two or three weeks will be to film elements of the chase involving several vehicles, as they go roaring and crashing into each other through the narrow, crowded streets of Hong Kong. It's a comedy/thriller-type chase, of a 'Panther' nature.

"I've worked on a previous Pink Panther picture—and with Blake before that on other pictures—so I think I know his mind fairly well, and we have a very good relationship. I've been through it with him and I know what he wants and it's my job to give it to him."

I spend my last day in Hong Kong scouting locations with the Second Unit. An obvious "must" will be Aberdeen, a typhoon shelter teeming with sampans and other small boats on which whole families live from birth to death.

It is also the location of several touristy floating restaurants, the most spectacular of which by far is the gigantic Jumbo Restaurant (new since my last trip here), which is all gold dragons and Chinese red and ornate carvings—the ultimate in movie props.

Tony Squire obviously thinks so, too, and he tells me his plans for the Jumbo: "What we intend to do with this enormous thing—if it works—is drive the tricycle ice cream cart with the umbrella in one end and then pan the camera along the restaurant, with all the crashes and bangs on the sound track, until a double for the ice cream cart comes out the other end on time and goes out of the picture. It's an old Mack Sennett type of gag, but I think it should work in these colorful Chinese surroundings."

And so do I.

When I leave Hong Kong it is reluctantly, as usual, because this is one of my favorite places—despite the fact that it is rapidly becoming "Occidentalized" and losing much of its Oriental charm.

Aboard the 747, I settle back in my seat for the 13-hour non-stop flight to San Francisco—with visions of Pink Panthers dancing in my head. ■

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INTERNATIONAL TV news and documentary production company in the US and Europe and bureaus requires experienced journalist/director. Resume with specimen of work, if possible video tape, and salary requirements to TELEPRESS INTERNATIONAL NEWS AGENCY, 1221 Avenue of Americas, New York, NY 10020.

INTERNATIONAL TV news and documentary production company in US and Europe and bureaus requires experienced news-documentary cameramen/eng camera operator-editor. Resume with specimen of work, if possible video tape, and salary requirements to TELEPRESS INTERNATIONAL NEWS AGENCY, 1221 Avenue of the Americas, New York, NY 10020.

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FILM WRITER and director seeks producer with capital for film projects. Contact: STANLEY BLUMENTHAL (503) 782-3029

QUESTIONS & ANSWERS

Continued from Page 638

you have three projectors all lined up on the same screen. In No. 1 is a red filter, No. 2 has a green filter and No. 3 has a blue filter. Turn the switch on No. 1 and the screen is bathed in red light. Turn on No. 2 (leaving No. 1 on) and the green light is added to the red, so the result is yellow light because you have added some of the missing wavelengths. Turn on No. 3 (blue) and you have completely added all the wavelengths, so the result on the screen is white light. (Provided you have used the proper filters.)

Notice that yellow is the opposite or complementary color of blue. Likewise cyan (blue-green) is the complement of red, and magenta (red-blue) is the complement of green.

The above complementary colors are used in printing inks and dyes to produce color prints in magazines and positive color films. In this case the colors are superimposed over each other to produce the color print.

I hope this elementary explanation will help you understand the vital difference between subtractive and additive color theories. ■

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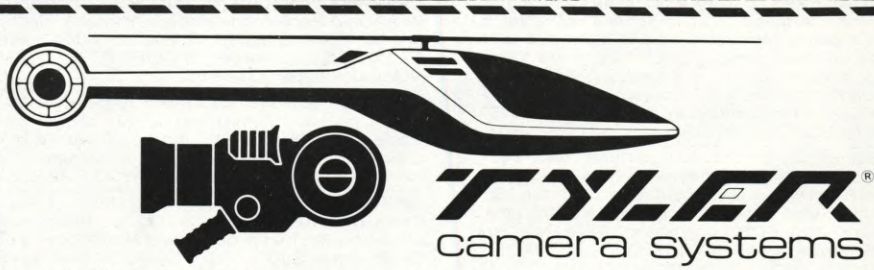

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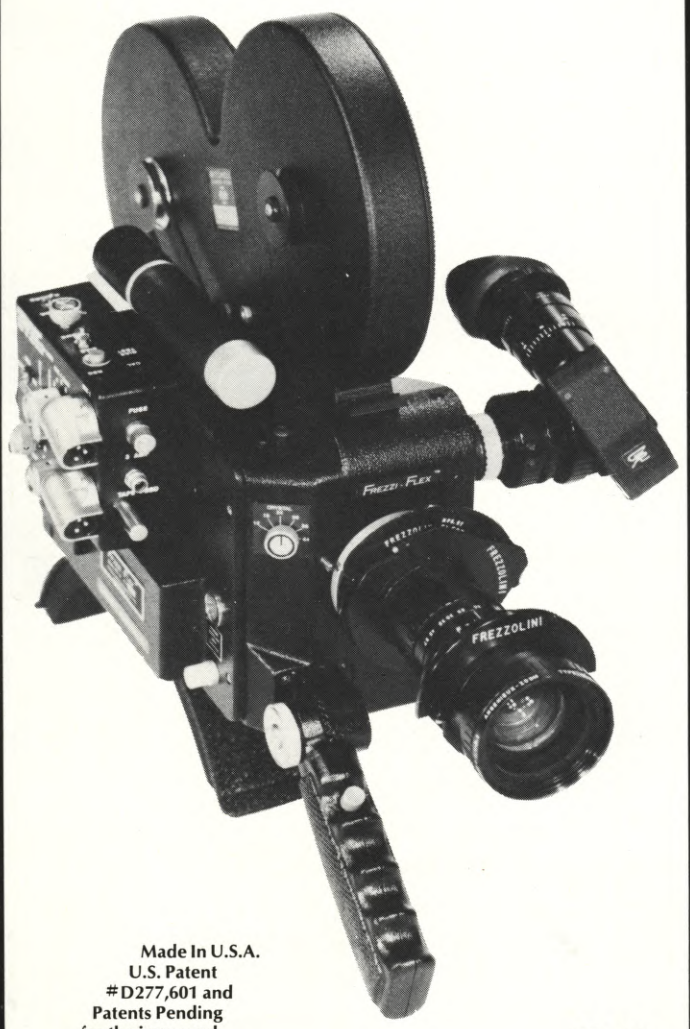

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